

CORPVS SCRIPTORVM DE MVSICA

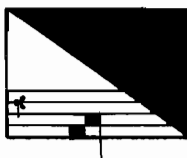
2



DE MUSICA

Edidit

Jos. Smits van Waesberghe



R O M E

AMERICAN INSTITUTE OF MUSICOLOGY

1951

AMERICAN INSTITUTE OF MUSICOLOGY

Armen Carapetyan Ph. D., Director

CORPVS SCRIPTORVM
DE MVSICA

J. Smits van Waesberghe

General Editor

2

Aribonis
DE MUSICA

CORPVS SCRIPTORVM DE MVSICA

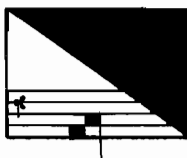
2



DE MUSICA

Edidit

Jos. Smits van Waesberghe



R O M E

AMERICAN INSTITUTE OF MUSICOLOGY

1951

Copyright 1951
by Armen Carapetyan

CONTENTS

Preface

Introduction

1. The Manuscripts	I
2. The Mutual Connections of the Mss	XIII
3. The Authentic Text	XIV
4. Commentaries on Micrologus XV	XVI
1. The Micrologus-text concerned and its Ms transmission	XVI
2. First interpretation of Aribó (<i>De opportunitate modulandi</i>)	XXI
3. Interpretation of the <i>Anonymus Commentator in Micrologum</i>	XXII
4. Aribó's second interpretation* (<i>Utilis expositio</i>)	XXIII

<i>Biographical Notice</i>	XXV
----------------------------	-----

<i>Bibliography on Aribó</i>	XXVII
------------------------------	-------

<i>Conspectus abbreviationum</i>	XXIX
----------------------------------	------

<i>Normae pro operibus editis in serie "Corpus Scriptorum de Musica"</i>	XXX
--	-----

<i>Musica Aribonis</i>	I
------------------------	---

<i>Initia cantuum liturgicorum quae inveniuntur in tractatu Aribonis</i>	73
--	----

<i>Index nominum</i>	74
----------------------	----

P R E F A C E

The student of Aribó's musical theory must turn to the collection, *Scriptores Ecclesiastici de Musica*, which was published by Martin Gerbert in 1784. According to the editor Aribó's treatise contained in this collection was drawn from only two Mss. One of these from St. Emmeran's Abbey at Regensburg (now Clm 14663), contains but small fragments of Aribó's text; the other, a Ms belonging at the time to Admont Abbey, has a complete but very inaccurate text. In the first place the scribe must have blindly followed a manuscript copy that was faultily bound, and in the second place Aribó's authentic text is very carelessly transcribed in it; the manuscript teems with errors. Gerbert had observed quite well that there was a lack of sequence in the manuscript he was publishing, but made no effort to restore the right order, and the textual errors were nearly all retained in the printed copy. All this resulted in a text that is unintelligible in many places. So an effort to supply a better text hardly calls for an apology. With this end in view a search for Aribó-texts in the libraries of Europe was made during the years immediately preceding the second world war. This search brought to light about a dozen Mss containing Aribó's treatise in part or in full. This material would seem to justify an attempt to provide a fresh text on critical lines.

I wish to thank the librarians who have all of them been helpful in my hunt for Mss, and who have permitted me to publish the Aribó-text entrusted to them.

I tender my special thanks to Mr. C. Maas, assistant lecturer in music in the University of Amsterdam, for his unremitting assistance; to Messrs. J. Bank and P. Visser for the help they have given me in preparing this volume for the press.

The editor

INTRODUCTION

1. *The manuscripts*



RIBO'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:

A Admont 494, now in the Sibley Musical Library of the Eastman School of Music, Rochester N. Y., U.S.A. (*cf.* S. de Ricci and W. Wilson, *Census of Medieval and Renaissance Manuscripts*, vol. II, New York 1937, p. 1875. 14¹).

Admont Abbey 12th cent.; cod. membr. in 80, 93 fol.; in the margin are many glosses in a later hand.

Dialogus Oddonis. Titulus manus secundae: "Incipit dialogus Ottonis abbatis primi cluniacensis cenobii". (*Sequitur incipit manus primae:*) "Incipit dialogus de musicae arte domni obdonis abbatis quae (*sic*) enchiridion appellavit ob brevitatem vitae. Quid est musica?...". Explic.: "...vivit et regnat in Secula Seculorum amen (GS I, 252-264) Ecce modus primus sic noscitur... Septimus a G in g. Octavus ut prius. (GS I, 264 in nota a; etiam in Bern 702 fol. 46, Paris B. N. lat. 7211 fol. 12, Cambrai 172 fol. 19, Metz 452 fol. 91, Berlin Ms lat. quart. 106 fol. 183). Explic. cit musica Enchiridionis".

Musica Aribonis. Inc. "Incipit musica aribonis scolastici. (D)omno. suo. Ellenbardo. presulum dignissimo..." Expl. "...Et hoc est quod dicit nisi cantus alto descendit et in g.d.f. Explicit musica Aribonis." (= A).

Micrologus Guidonis. Inc. "Incipit Micrologus Gvidonis in musicam. Gymnasio musas placuit... primo qui carmina finxi. Incipit epistola eiusdem

¹ Though no library catalogues are listed, an exception is made here, because this Ms changed hands as late as 1936. It then belonged to Admont Abbey but was whisked away and turned up again in America. It had been photographed by the editor in its old place, and for tradition's sake the old name has been retained.

< INCIPIT MUSICA ARIBONIS SCHOLASTICI >

2 Domno suo Ellenhardo praesulum dignissimo, in universa morum honestate praeclaro, Aribon, quae praeparavit Deus diligentibus se. Literarum mearum, pater et domine venerabilis, praesentiae vestra quaeso praesentetur dignatio, donec auribus misericordiae percipiat, quid meus stilus pannosus videlicet referat legatus. 3 Qui licet veste nuptiali non intret, prius tamen deprecor iterum atque iterum non abhorreatur, quam suam legationem repraesentet.

A fol 11rv
S fol 114v
GSII 197a

4 Cum summae capacitatis in musicae monochordique sitis regulis, ut cantilenarum vestrarum observata diligentia affatim vobis perhibent testimonia, praesumpsi vos eligere palemonem, ad cuiusdam theorematis, id est, speculationis perceptionem. 5 Post seriarum rerum laboriosam intensionem, in istis aliquando quasi ludi blandientem habeatis remissionem.

¶ 6 De quadripartita modernorum figura.

7 Est quaedam quadripartita figura modernis adeo venerabilis, ut paucissima sine ea sint monochorda. 8 Quae ita constituitur, ut una series primi insimul et secundi toni mensuram contineat, secunda terti et quarti, tertia quinti et sexti, quarta septimi et octavi. 9 Cuius dispositio non ultimae famulatur commoditati. 10 Nam sicut post abecedarii indiscretam generalemque seriem specialiter erant coadunandae vocales, semivocales, mutae, ita post naturalem monochordi permixtionem

A 11v 12r
S 114v 115r
D₁ 170v 171r
(B₁)
GS 197a (CS II, 277)

1 Summi doctoris tractatus hic est Aribonis S

2 <D>omno A

3 repraesentet. Sequitur titulus: Laus presulis de peritia musice S

4 palemonem *suprascr* id est iudicem A S

5 Titulum non habet D₁

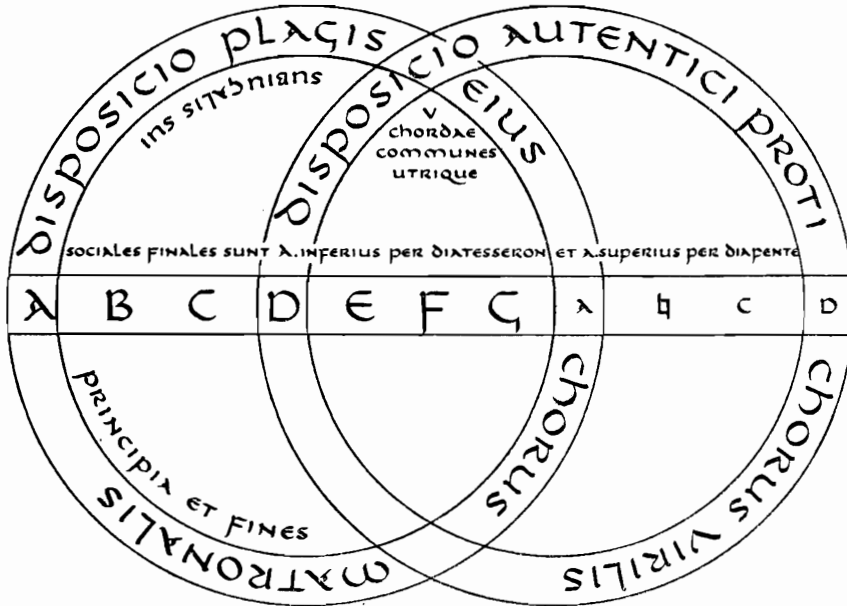
6 quardam D₁ a modernis B₁

8 constituitur D₁ prima S

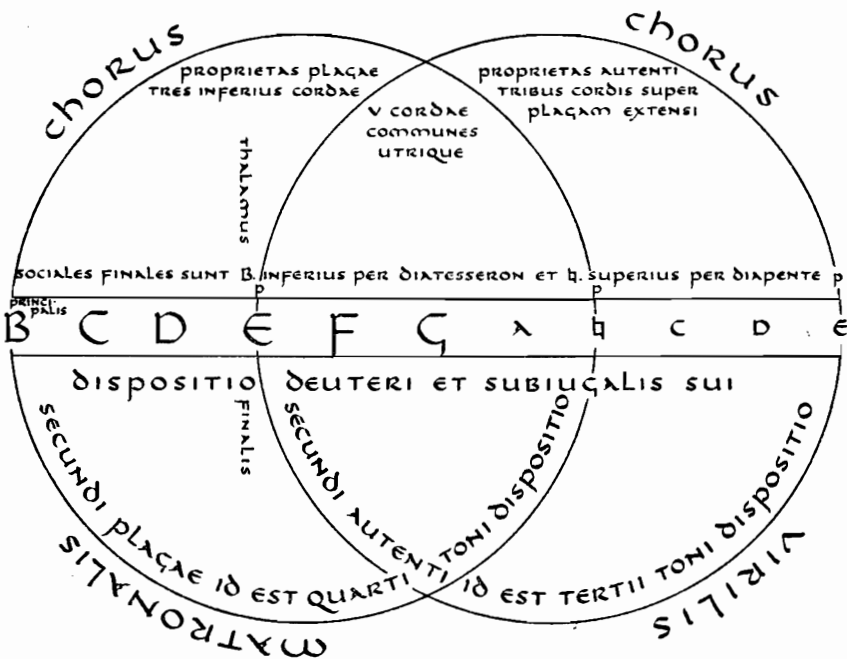
9 commoditati famulatur D₁ commoditata formulatur S

2 cfr. 1 Cor. 2, 9; Jac. 1,12

6 De quadripartita figura modernorum cfr. GS I, 348



Variatio prioris figurae in A 18v Sic et in ceteris figuris mut. mut.



Sociales finales.... per diapente deest in D₁ (B₁)

Praeter Sociales finales.... per diapente et litteras tonorum cetera verba desunt in A et S