

CORPVS SCRIPTORVM DE MVSICA

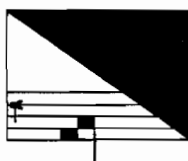
4

GVIDONIS ARETINI

# MICROLOGVS

EDIDIT

JOS. SMITS VAN WAESBERGHE



AMERICAN INSTITUTE OF MUSICOLOGY

1955

AMERICAN INSTITUTE OF MUSICOLOGY  
ARMEN CARAPETYAN, DIRECTOR

# CORPVS SCRIPTORVM DE MVSICA

4

GUIDO OF AREZZO  
MICROLOGVS

## INTRODUCTION

### I. THE MANUSCRIPTS

- A Admont 494, now in the Sibley Musical Library of the Eastman School of Music, Rochester N.Y., U.S.A., Admont Abbey 12th cent.; cod. membr. in 8°, 93 fol.; in the margin are many glosses in a later hand. For the contents of this Ms see *CSM* 2, Aribo, p. I 1).
- Ar Arlon, State Archives, folium membranum 30 by 20 cm; it served as a holder or wrapper for a small book of accounts; it originated at Anseremme near Dinant, was at one time among the archives of St. Hubert's abbey „Laytte 4”, and from there found its way to the state archives of Arlon. The booklet bears the date „1545-1546”; the vellum wrapper dates from about 1250.  
Fragmentum Micrologi Guidonis. Inc. „Item cum plus diatessaron seiungi non liceat . . .” (*GS* II, 22). Expl. „. . . cuius summa sapientia per cuncta viget saecula. Amen” (*GS* II, 24).
- Be Bern A 91. 21, 11th cent.; fragmentum codicis membr. in 8°, 6 fol., written in double columns  
fol. 1r (olim fol. 21r) - 5v Inc. „tonus Item inter aliquam vocem (*GS* II, 6) . . . .  
(fol. 5v) per cuncta secula” (*GS* II, 24)  
fol. 6rv „Gliscunt corda . . . . Quamvis omnes cantus atque modos habitet”  
(*GS* II, 25-29)
- Bl Berlin Staatsbibl. Ms. lat. oct. 265, 12th cent.; cod. membr. in 8° (9.5 x 14 cm), 24 fol. (referred too as *Codex Rosenthal*).  
fol. 1r „Autenticus protus id est auctoritas . . .” (etiam in Rome, Bibl. Vat. Reg. 577 fol. 70v)  
„Nonannoane, Noeagis . . . . Quem putamus non tam significancia esse verba quam sillabas modulationi attributas” (cf. Berno, *GS* II, 77a)  
„Tonus quarumque vocum generale est nomen. Tonus est spacii

1) Since the Eastman School of Rochester (N.Y.) has bought the MS in question from Admont Abbey, the editor has considered replacing the symbol A by Roc or something of the kind. He has refrained from doing so for two reasons which may or may not commend themselves to the reader. First of all the preparations for the „Corpus Scriptorum de Musica” began a good many years ago and from the beginning the MS was referred to as Ms A in all the editor's notes and drafts made in the course of years, i.e. from the time when the MS was photographed on the spot and before the Eastman School had acquired the ownership. This symbol by reference and cross-reference has pervaded the whole of the editor's collection of musical material. When an historian has once adopted an abbreviation or a symbol he is virtually compelled to stand by it. In the second place, at the time it became desirable to introduce a new symbol for the MS in the *Micrologus*-edition the preparations for publication were too far advanced to allow insertion of the changes. This note supplies full information to the reader.

- Lo<sub>1</sub> London B.M., Add. 4915, 18th cent.; cod. papyr. in 4°, 59 fol. As it is no more than an 18th-century copy (fol. 1 „Presented by Sir John Hawkins, May 30 1778”) of Ms Oxford, Balliol College 173 (= O<sub>3</sub>), the editor saw no reason for giving it a place among the Mss that came in for discussion.
- Lo<sub>2</sub> London B.M., Add. 10335, 11th/12th cent.; cod. membr. in 8°, 30 fol.
- fol. 1r - 10v Micrologus Guidonis (incompletus). Inc. „antiphonam per se valent efferre semper discentes . . .” (in medio Prologi, GS II, 3). Expl. „. . . obtineat principatum, ut aptissimum supra ceteros” (cap. XVIII, GS II, 22)
- fol. 11r - 14v Incipit cum his verbis „subitaneae vel quomodo cantilena distinctionibus dividatur . . .” (finis Prologi Guidonis in Antiphonarium, GS II, 37) Post verba: „si, ut debent, ex industria componantur” (GS II, 37) sequuntur descriptio intervallorum cum neumis, deinde Epistola Guidonis Michaëli. Inc. „Beatissimo atque dulcissimo Fratri . . .” (GS II, 43) Expl. „. . . sed solis philosophis utilis est” (GS II, 50). Sequuntur versus: „Gliscunt corda meis . . . primo qui carmina finxi” (GS II, 25)
- fol. 14v - 22v Dialogus Oddonis. Inc. „Petistis obnixe, carissimi fratres . . .” Expl. „. . . qui est benedictus in secula seculorum. Amen Deo gratias” (GS II, 251-264)
- fol. 22v - 30r Tonarius incompletus, incipiens cum his verbis „sicut erat in principio. Tertia dies . . .” (fol. 24r) „Quarta vigilia . . .” (fol. 25r) „Quinque prudentes . . .” etc.
- fol. 30v „Г Tonus A Tonus B Semitonus . . .”
- Lo<sub>3</sub> London B.M., Add. 17808, 11th cent.; cod. membr. in 8°, 55 fol.
- fol. 1v - 11v Micrologus Guidonis. Inc. „Micrologus id est Brevis sermo in Musica, compositus a Domino Guidone . . .” Expl. „. . . per cuncta viget secula. Finit Liber Micrologus” (GS II, 2-24)
- fol. 11v - 16v Regulae rhythmicae Guidonis. Inc. „Gliscunt corda meis . . .” Expl. „. . . variant loca cuius idipsum” (GS II, 25-34)
- fol. 17r - 18v Praefatio Guidonis in Antiphonarium. Inc. „Temporibus nostris super omnes homines . . .” (GS II, 34) Expl. (fol. 18r) „. . . si, ut debent, ex industria componantur” (GS II, 37) Statim codex sic pergit „Haec pauca quasi in prologum . . . cuius liber non cantoribus, sed solis philosophis utilis est” (ultima alinea epistolae Guidonis Michaeli, GS II, 50)
- fol. 18v - 22v Epistola Guidonis Michaëli. Inc. „Beatissimo atque dulcissimo fratri . . .” Expl. „. . . mira suavitate concordant, tantum sepe concordiores, quantum similiores” (GS II, 43-50)
- fol. 23r - 49v Musica Enchiriadis cum scoliis. Inc. „Musica ENCHYRIADIS Sicut vocis articulate elementarie . . .” Expl. „. . . tropique retinet modum. Explicit Musica Enchyriadis” (GS I, 152-212)

<sup>1</sup> *Incipit Micrologus*  
< id est brevis sermo in musica Guidonis >

A 42r - Br<sub>1</sub> 1v - Br<sub>2</sub> 13r - Br<sub>3</sub> 1r - Br<sub>4</sub> 39v - C<sub>1</sub> 102r - C<sub>2</sub> 57r - D 71r - E<sub>1</sub> 48r  
E<sub>2</sub> 39r - F<sub>1</sub> 6r - F<sub>2</sub> 50r - F<sub>3</sub> 21r - F<sub>5</sub> 92r - Ga 50r - Gt 2r - K 59r - Lo<sub>2</sub> 1r - Lo<sub>3</sub> 1v  
Lo<sub>4</sub> 5r - Lo<sub>5</sub> 79r - Lo<sub>6</sub> 98r - Lu 1v - M<sub>1</sub> 14r - M<sub>3</sub> 120v - M<sub>4</sub> 150r - M<sub>5</sub> 118r - M<sub>6</sub> 1r  
M<sub>7</sub> 9r - M<sub>9</sub> 81 - MC 156 - Mi<sub>1</sub> 1v - Mi<sub>2</sub> 1r - O<sub>1</sub> 1r - O<sub>2</sub> 57r - O<sub>3</sub> 82r - P<sub>1</sub> 73v - P<sub>2</sub> 136r  
P<sub>3</sub> 1r - P<sub>4</sub> 73r - P<sub>5</sub> 36r - Pi 2v - Po 2r - Re 155v - Ro<sub>1</sub> 1r - RV 94v - V<sub>1</sub> 36r - V<sub>2</sub> 63r  
V<sub>3</sub> 19v - V<sub>4</sub> 1r - Ve 1r - W<sub>1</sub> 89r - W<sub>2</sub> 5v - Wa 138r - G 2

<sup>1</sup> In nomine summe et individue Trinitatis. Incipit A Br<sub>2</sub> Br<sub>3</sub> D E<sub>1</sub> F<sub>1</sub> F<sub>2</sub> M<sub>5</sub> M<sub>9</sub>  
O<sub>1</sub> Pi RV In nomine sancte et individue Trinitatis. Incipit Br<sub>4</sub> C<sub>2</sub> Lo<sub>3</sub> Mi<sub>2</sub> P<sub>1</sub>  
In nomine Trinitatis F<sub>5</sub> In nomine Domini. F<sub>3</sub> V<sub>1</sub> In nomine Domini nostri  
Iesu Christi. Incipit Re Incipit . . . Guidonis om C<sub>1</sub> E<sub>2</sub> Ga Lo<sub>5</sub> Lo<sub>6</sub> Lu M<sub>1</sub> M<sub>4</sub> P<sub>2</sub>  
P<sub>3</sub> P<sub>4</sub> V<sub>2</sub> V<sub>4</sub> Incipit om K G prologus pro Micrologus Mi<sub>1</sub> Micrologus  
Domni Widonis, id est F<sub>1</sub> P<sub>1</sub> Micrologus domni guidonis aretini F<sub>5</sub> Micrologus  
Guidonis Br<sub>1</sub> Gt K M<sub>7</sub> Micrologus liber in musica id est brevis sermo. Editus a  
dompno Guidone monacho de Sancto Mauro. C<sub>2</sub> Micrologus Guidonis De disci-  
plina artis musicae G vel corr id est Br<sub>2</sub> id est om F<sub>5</sub> id est brevis om O<sub>2</sub>  
id est brevis sermo om Gt K Re M<sub>7</sub> de musica Mi<sub>2</sub> Guidonis de musica O<sub>2</sub> W<sub>1</sub>  
in musicam Br<sub>4</sub> K in musica Guidonis om E<sub>1</sub> M<sub>9</sub> in musica om Br<sub>3</sub> Guidonis  
om Br<sub>2</sub> D M<sub>5</sub> Mi<sub>2</sub> O<sub>1</sub> Re Guidonis abatis Br<sub>3</sub> Guidonis Monachi. Carmina  
eiusdem F<sub>2</sub> musica, editus a domno Widone MC musica, editus a Domno  
Guidone musico Wa musica, editus a Domno Guidone pio monacho. praefatio  
< . . . ? . . . > P<sub>5</sub> musica, editus a Domno Guidone peritissimo monacho et peritissimo  
musico O<sub>3</sub> musica, editus a Domno Guidone peritissimo musico. Exercitatio RV  
musicam, editam a domno Guidone pijssimo monacho. Br<sub>4</sub> musica, composita a  
Domno Guidone peritissimo musico Lo<sub>3</sub> musica. Carmina eiusdem F<sub>1</sub> musica.  
Iste Guido monachus et abbas cenobii de cruce sancti leufredi ordinis sancti benedicti  
patria Aretinus. Br<sub>2</sub> Incipiunt Guidonis versus de musice explanatione siueque  
nominis ordine. M<sub>3</sub> V<sub>1</sub> Hic notatur intentio, in marg Versus W[idonis] solitar[iii]. V<sub>2</sub>  
Incipit musica Guidonis E<sub>1</sub> Incipit musica benevoli Guidonis. Po Incipit liber  
Guidonis de musica. Ve Incipit Musica Domini Guidonis Abbatis. V<sub>3</sub> Incipit  
Musica secundum dicta Guidonis. Carmina eiusdem. F<sub>3</sub> Musica Guidonis. M<sub>6</sub>  
Proemium magistri Guidonis Augensis super tractatum suum de musica. Ro<sub>1</sub> In-  
cipit Epistola Guidonis ad Teodaldum episcopum. Loco tituli ms habet alia manu  
scripta: Divini timoris totiusque. P<sub>4</sub> Incipit Micrologus Guidonis Aretini monachi  
in planam musicam Lo<sub>4</sub>

<sup>1</sup> Dubium est auctorem ipsum verba „id est brevis sermo in musica” scripsisse.

# 1 CAPITULUM VI

## Item de divisionibus et interpretatione earum

<sup>2</sup> Ut autem de divisione monochordi in paucis multa perstringam, semper diapason duobus ad finem passibus currit, <sup>3</sup> diapente tribus, diatessaron quattuor, tonus vero novem, <sup>4</sup> quae quanto passibus numerosiores tanto spatio breviores. <sup>5</sup> Alias vero divisiones praeter has quattuor invenire non poteris.

A 46r - Be 6r - Br<sub>1</sub> 13r - Br<sub>2</sub> 15r - Br<sub>3</sub> 6r - Br<sub>4</sub> 43r - C<sub>1</sub> 105v - C<sub>2</sub> 59v - D 74v  
E<sub>1</sub> 50r - E<sub>2</sub> 41v - F<sub>1</sub> 9r - F<sub>2</sub> 51v - F<sub>3</sub> 23v - F<sub>5</sub> 93v - Ge 1r - Gt 4v - K 61r - Lo<sub>2</sub> 3r  
Lo<sub>3</sub> 3v - Lo<sub>4</sub> 7v - Lo<sub>5</sub> 82v - Lo<sub>6</sub> 99v - Lu 3r - M<sub>1</sub> 15r - M<sub>2</sub> 43r - M<sub>3</sub> 125v - M<sub>4</sub> 151v  
M<sub>5</sub> 119v - M<sub>6</sub> 3r - M<sub>7</sub> 11r - M<sub>8</sub> 86 - MC 164 - Mi<sub>2</sub> 3r - O<sub>1</sub> 3r - O<sub>2</sub> 60v - O<sub>3</sub> 84r  
O<sub>4</sub> 37r - P<sub>1</sub> 77r - P<sub>2</sub> 137v - P<sub>3</sub> 3r - P<sub>4</sub> 77r - P<sub>5</sub> 36v - Pi 9v - Po 6r - Re 159v  
Ro<sub>1</sub> 3v - RV 99v - V<sub>1</sub> 37v - V<sub>2</sub> 64v - V<sub>3</sub> 20v - V<sub>4</sub> 5r - V<sub>5</sub> 22v - Ve 4r - W<sub>1</sub> 90v  
W<sub>2</sub> 12r - Wa 142r - G 7

<sup>1</sup> Capitulum VI om A Be Br<sub>1</sub> Br<sub>3</sub> C<sub>1</sub> D E<sub>2</sub> Ge Gt Lo<sub>2</sub> Lo<sub>3</sub> Lo<sub>6</sub> Lu M<sub>1</sub> M<sub>3</sub> M<sub>4</sub> M<sub>7</sub>  
P<sub>1</sub> P<sub>3</sub> Po Re Ro<sub>1</sub> V<sub>2</sub> V<sub>4</sub> Ve W<sub>2</sub> Capitulum om Br<sub>2</sub> Br<sub>4</sub> E<sub>1</sub> F<sub>1</sub> K Lo<sub>5</sub> M<sub>6</sub> M<sub>9</sub> MC O<sub>1</sub>  
O<sub>2</sub> O<sub>3</sub> P<sub>4</sub> Pi RV V<sub>1</sub> W<sub>1</sub> VII pro VI F<sub>1</sub> F<sub>3</sub> F<sub>5</sub> Mi<sub>2</sub> V<sub>5</sub> Titulum non habent Br<sub>3</sub>  
C<sub>2</sub> E<sub>2</sub> F<sub>3</sub> Ge Gt Lo<sub>2</sub> Lo<sub>5</sub> M<sub>7</sub> O<sub>2</sub> P<sub>2</sub> Po Re Ro<sub>1</sub> V<sub>5</sub> Ve W<sub>1</sub> Item om Br<sub>2</sub> C<sub>1</sub> E<sub>1</sub> F<sub>2</sub> F<sub>5</sub>  
Lo<sub>6</sub> Lu M<sub>5</sub> M<sub>6</sub> M<sub>9</sub> MC Mi<sub>2</sub> O<sub>3</sub> P<sub>5</sub> Pi V<sub>3</sub> G divisione Br<sub>1</sub> Br<sub>4</sub> Lo<sub>3</sub> Lo<sub>4</sub> Lo<sub>6</sub> M<sub>1</sub> M<sub>5</sub> P<sub>3</sub>  
divisionibus vocum A Lu Pi G interpretationibus A C<sub>1</sub> F<sub>5</sub> Lu M<sub>6</sub> M<sub>9</sub> MC O<sub>3</sub> V<sub>3</sub> G  
earum interpretatione K M<sub>1</sub> M<sub>3</sub> M<sub>4</sub> M<sub>5</sub> V<sub>1</sub> V<sub>2</sub> W<sub>2</sub> notarum pro earum Br<sub>4</sub> earum  
om A earum. Rubrica Mi<sub>2</sub> De interpretatione. Be De divisione mono-  
chordi O<sub>4</sub> Item divisione monocordi per consonantias et de interpretatione  
earum D

<sup>2</sup> Ut . . . monochordi om V<sub>5</sub> Et ut divisione P<sub>2</sub> De divisione autem E<sub>2</sub>  
de om F<sub>3</sub> Ge divisiones MC divisioni Pi divisionibus Mi<sub>2</sub> in om C<sub>1</sub>  
sub paucis E<sub>2</sub> in multis pauca K paucis per multa E<sub>1</sub> multam Ve perstringam  
multa M<sub>9</sub> multa om Br<sub>4</sub> constringam Br<sub>1</sub> C<sub>1</sub> E<sub>2</sub> O<sub>4</sub> diapason *suprascr* id est  
VIII° MC duo pro duobus V<sub>4</sub> passibus ad finem M<sub>6</sub> O<sub>1</sub> ad finem aequis  
A Lo<sub>4</sub> G ad finem autem M<sub>4</sub> currit passibus Ro<sub>1</sub> G passibus om Lu

<sup>3</sup> diapente *suprascr* id est V° MC tribus *suprascr* scilicet passibus Ge  
diatessaron *suprascr* id est IV° MC quattuor *suprascr* scilicet passibus Ge tonus  
*suprascr* id est sonus MC autem pro vero M<sub>6</sub> vero om M<sub>4</sub> M<sub>5</sub> Po Ve octo  
pro novem Ge Wa *suprascr* scilicet passibus Ge

<sup>4</sup> qui pro quae Lo<sub>2</sub> Lo<sub>3</sub> Lo<sub>4</sub> Lo<sub>6</sub> M<sub>2</sub> M<sub>6</sub> O<sub>1</sub> Ro<sub>1</sub> V<sub>2</sub> V<sub>3</sub> V<sub>4</sub> W<sub>2</sub> G quae *suprascr*  
scilicet divisiones Ge *suprascr* mensurae P<sub>2</sub> quanto *suprascr* vel quanti F<sub>1</sub>  
quanto sunt passibus M<sub>2</sub> V<sub>5</sub> G numerosiores RV sunt tanto C<sub>1</sub> Lu O<sub>4</sub> tanto  
sunt Br<sub>3</sub> Br<sub>4</sub> F<sub>1</sub> F<sub>2</sub> F<sub>5</sub> Ge Lo<sub>4</sub> MC Mi<sub>2</sub> O<sub>1</sub> O<sub>2</sub> O<sub>3</sub> P<sub>1</sub> P<sub>2</sub> P<sub>4</sub> Re RV V<sub>3</sub> V<sub>5</sub> Wa G spatio  
sunt Br<sub>1</sub> Ve breviores spatio M<sub>5</sub> breviores O<sub>1</sub>

<sup>5</sup> Alias *suprascr* id est aliter MC autem pro vero M<sub>6</sub> V<sub>5</sub> vero om Ea

C D F C D D E F G G F G F E C D D F E D C D D  
 19 Sancte Johannes meritorum tuorum copias nequeo digne canere

20 Quod itaque de hac oratione factum est, et de omnibus posse fieri  
 nulli dubium est.

21 Sed ne gravis tibi imponatur necessitas quod ad hunc modum vix  
 cuilibet symphoniae minus quinque accidant voces 22 et ipsas quinque  
 transgredi saepe ad votum non suppetat: 23 ut tibi paulo liberius liceat  
 evagari alium item versum subiunge vocalium, 24 sed ita sit diversus ut  
 a tertio loco prioris incipiat, hoc modo:

19 *Exemplum non habent* A Be Br1 D E1 F2 F3 F5 Gt Lo2 Lo3 M7 O1 O3 Po Re  
 V4 W1 W2 *figuram habet in marg* M6 Jo<hannes> .E. F1 *cum vocalibus*  
 .a.e.i.o.u. *suprascr* Lo4 *cum litteris in lineis* M2 *Ante fig* .C.D.E.F.G. M4  
 .D.F. M5 .C.F. M3 *Post figuram* Item nota In prologo antiphonarii post istum  
 libellum facto idem dominus guido aliud tradidit argumentum ad inven<iendum>  
 cantum ignotum videlicet per capita senarum particularum illius sym<phoniae> ut  
 queant laxis etc. scilicet ut re mi fa sol la quo solum nunc argumento u<timur> P5  
 20 cum *pro* itaque F3 in *pro* de K M3 M4 V1 oratione *suprascr* locutione  
 vel ratione F1 ratione *pro* oratione D Lo2 Lo6 MC Re RV V4 factum *om* V4  
 id *pro* et Lo4 O1 et *om* F2 omnibus *suprascr* scilicet orationibus F1 fieri  
 posse Lo3 Lo6 O2 Ro1 V4

21 ibi *pro* tibi M3 quia *pro* quod Lo4 Lo6 MC V2 G quae Le quo Lu  
 qui Re adhuc *pro* ad hunc F5 MC ad *om* W2 modum minus quinque  
 cuilibet symphoniae vix voces acciderint Lo4 cuilibet vix V4 vix *om* MC Re Wa  
 cuilibet *suprascr* quaecumque MC quilibet Lo6 minus *om* A Br3 D Le P5 Ve G  
 minus quam quinque C2 E1 M2 M9 V4 W2 voces accidant O1 accidunt Lo3 Lo6  
 MC Mi1 O2 Re Ro1 Wa G *suprascr* vel <accid>ant O2 in *marg manu poster*  
 vel accidant Lo3 accedant Br1 accommodant Be adcomodantur A acci-  
 dant . . . . quinque *om* F5 vocales V4

22 ipsa A ipsas quoque quinque M2 V2 quinque *om* A W2 quinque  
 vocales K M3 M4 V1 quinque voces Lu ad votum transgredi saepe V2 ad  
 votum saepe transgredi Lo6 saepe transgredi D ad votum saepe E1 M9 P1 P5  
 Re Wa saepe *om* F2 F3 F5 votum *suprascr* pro libitum [?] P2 non *om* Lo6  
 suppetat *suprascr* conveniat Mi1 suppetant *suprascr* non conveniant F1 superant F5  
 suppetit W2

23 tibi *om* Br4 MC Re Wa paulo *om* E2 superius *pro* liberius Lo6 MC Re  
 Wa superius liberius V4 liberius *om* Mi2 liberius superius vel inferius  
 liceat P1 aliud Wa versum item V1 item *om* F5 versum sub versu  
 subiunge M6 versum tibi subiunge O2 vocalium versum subiunge E2 subiungo G  
 sub una voce *pro* subiunge F5 subiunge . . . . diversus *om* F2

24 sed ita sit diversus *om* Mi2 si *pro* sed Br1 C2 V4 ut *pro* ita F1 F3 F5 Lo6  
 MC P3 Re RV V2 ita *om* Wa diversus sit V1 sit *om* P2 Re diversum  
 C1 F1 F5 Lo2 MC P2 P3 Re RV V4 Wa et *pro* ut F1 F2 F3 F5 ut *om* P2 a *om* Lu  
 prioris *om* V4 incipiant C1 modo *suprascr* id est tenor MC