

CORPVS SCRIPTORVM DE MVSICA

15

PETRVS PICARDVS

ARS MOTETTORVM COMPILATA BREVITER

Edidit

F. ALBERTVS GALLO

*

ANONYMVS

ARS MVSICAE MENSVRABILIS

SECVNDVM FRANCONEM

(Mss. Paris, Bibl. Nat., lat. 15129

Uppsala, Universiteitsbibl., C 55)

Edidervnt

GILBERTVS REANEY ET ANDREAS GILLES

*

ANONYMVS

COMPENDIVM MVSICAE MENSVRABILIS

ARTIS ANTIQVAE

(Ms. Faenza, Biblioteca Comunale 117)

Edidit

F. ALBERTVS GALLO



AMERICAN INSTITUTE OF MUSICOLOGY

1971

CORPUS SCRIPTORUM DE MUSICA

Prof. Gilbert Reaney

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PETRUS PICARDUS

Ars Motetorum Compilata Breviter

Edited by

F. ALBERTO GALLO

ANONYMOUS

Ars Mus. Mens. Secundum Franconem

Edited by

GILBERT REANEY and ANDRÉ GILLES

ANONYMOUS

Compendium Mus. Mens. Artis Antiquæ

Edited by

F. ALBERTO GALLO

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PETRUS PICARDUS

ARS MOTETTORUM
COMPILATA BREVITER

INTRODUCTION

This treatise was published by Coussemaker following Hieronimus de Moravia who attributed it to Petrus Picardus and reproduced it in his own work¹, found in the following source:

P Paris, Bibliothèque Nationale, lat. 16663.

Parchment, 13th-14th century, 245 × 180 mm., written by a single hand in two columns.

- 1r a Incipit tractatus de musica compilatus a fratre Jeronimo moravo ordinis fratrum predicatorum.
Quoniam ut dicit Boetius...
- 64v b Viso igitur quid sit discantus...
- 66r b ...diversus et consonans cantus.
- 66v a Habito inquit Johannes de cognitione...
- 76v a ...vel clausam lay.
- 76v b Cum inquit de plana musica...
- 83r b ...et de ipso organo sufficiant ibi dicta.
- 83r b Quoniam nonnulli maxime novi auditores...
- 84v b ...brevibus et semibrevibus ut hic. *Huonores*.
- 94r b ...caritate fraterna corrigas et emendes. Finito libro sit laus et gloria Christo.
Explicit tractatus de musica fratris Jeronimi de moravia ordinis fratrum predicatorum.

This is a version with all the middle part of the first chapter missing: the conclusion of the section on *longa imperfecta*, the section on *breves* and the beginning of the section on *semibreves*. Moreover, music examples are missing, though spaces for them are provided.

Subsequently Moberg published the treatise by itself² as found, anonymous, in the following source:

- 1 C. E. H. de Coussemaker, *Scriptorum de musica mediæ ævi...*, I, Paris 1864, 136b-139b. New edition: S. M. Cserba, *Hieronymus de Moravia O.P. Tractatus de Musica*, "Freiburger Studien zur Musikwissenschaft 2", Regensburg 1935, 259-263.
- 2 C. A. Moberg, "Om flerstämmig musik i Sverige under medeltiden", in *Svensk tidskrift för musikkforskning* X (1928), 62-67.

ANONYMUS

ARS MUSICAE MENSURABILIS
SECUNDUM FRANCONEM

INTRODUCTION

The anonymous *Ars musicae mensurabilis* preserved in a Paris and an Uppsala manuscript is clearly based on Franco of Cologne's *Ars cantus mensurabilis*, though up to now the relation between the two sources has not been noticed. This is hardly surprising, for, though both versions of the Franconian compendium have been previously published, they are rather different in appearance from each other. The Paris source is much closer to the original, and makes it clear by the Explicit where the treatise ends. Moreover, its examples are mainly taken from late 13th century motets, whereas the Uppsala examples are neither correct nor taken from actual compositions. Coussemaker edited the Paris version in his *Histoire de l'harmonie*¹ under the name of Petrus de Cruce, followed by a question-mark. The reason for his ascription is clear. As compared with Franco's *Ars cantus mensurabilis*, which only discusses semibreve groups of two or three notes², our compendium mentions the possibility of dividing the breve into as many as six or seven semibreves³, just the number that Jacobus attributes to Petrus de Cruce in the *Speculum Musicae*⁴. However, it seems likely that Jacobus is not referring to a specific treatise by Petrus de Cruce, but only to his compositions. In fact, he specifies that Petrus followed the art of Franco, though he also began to write four and eventually up to seven semibreves to the breve⁵.

The Uppsala version of our *Ars musicae mensurabilis* has also been published, namely in Carl Allan Moberg's useful study 'Om flerstämmig musik i Sverige under medeltiden'⁶. Since neither the Coussemaker nor the Moberg edition are without flaws, the two sources are published here in a parallel version

1 C. E. H. de Coussemaker, *Histoire de l'harmonie*, Paris 1852, 274ff.

2 C. E. H. de Coussemaker, *Scriptorum de musica medii aevi nova series* I, Paris 1864, 122.

3 P 1: 10; U 1: 14.

4 Coussemaker, *Scriptorum...* II, Paris 1867, 401.

5 *Ibid.*

6 Cf. *Svensk Tidskrift för Musikforskning* X (1928), 67ff.

ANONYMUS

COMPENDIUM MUSICAE MENSURABILIS
ARTIS ANTIQUAE

(MS. FAENZA, BIBLIOTECA COMUNALE, 117)

INTRODUCTION

The text of the present edition is from the following source:

- F** **Faenza, Biblioteca Comunale, 117.**
Paper, 15th century, 245 × 175 mm., miscellany of
music and music theory¹.
- f. 1 [blank]
- ff. 2r-11v [music]
- f. 12 [blank]
- f. 13 12r Quilibet in arte practica mensurabilis cantus erudiri mediocriter
affectans...
- f. 15 14v ...in arte practica mensurabilis cantus anhelantibus introduci. Et
sic est finis.
- f. 15 14v Incipit tractatus philippi de caserta de diversis figuris per quas
diversimode discantatur per aliquas regulas non sequentes modum
tenoris sed alterius temporis.
Quoniam sicut domino placuit...
- f. 17 16r ...Tenor. Discantus.
Et sic finis totius libri.
- f. 17 16r Incipit liber artis contrapunctus secundum Johannem de muris.
Quilibet affectans scire contrapunctum...
...et hec ad presens de contrapuncto dicta sufficiant.
- f. 17 16r Sequitur qualiter debent poni consonantie in contrapuncto.
Cum notum sit omnibus cantoribus...
- f. 18 17 r ...et ecce exempla omnium dictorum.
- f. 18 17v Sequitur de tercio membro huius artis...
Nota quod unisonus de ut...
- f. 18 17v Incipiunt regule artis cantus plani secundum magistrum Johannem
de muris.
Notandum quod ista subscripta debent doceri per magistros...

¹ For the inventory of the compositions and for the bibliography, cf. K. v. FISCHER, *Manuscripts of Polyphonic Music. 14th — Early 15th Century*, "Répertoire Internationale des Sources Musicales B IV³", München-Duisburg 1970.

2 ¹Sequitur de brevibus.

²Sciendum est quod omnes breves sunt equales, nisi duobus modis. ³Quando due breves inveniuntur inter duas longas, ut hic:

■ ■ ■ ■ ■ ■ ■ ■ ,

tunc prima longa habebit tria tempora et brevis sequens unum solum tempus et secunda brevis habebit duo tempora et erit altera brevis. ⁴Sive due semibreves et brevis sive tres semibreves et brevis [inveniantur], ut hic:

■ ■ ■ ■ ◆ ◆ ■ ■ ■ ◆ ◆ ◆ ■ ■ ,

semper illa penultima brevis habebit duo tempora et vocabitur altera brevis nec propter illas semibreves precedentes brevem predictam, brevis predicta vim suam amittere potest, ad hoc quod altera brevis duorum temporum semper non remaneat; ⁵nisi per divisionem modi aliter distinguatur, ut hic:

■ ■ ■ ■ | ■ ■ ■ ■ | ■ ■ ■ ■ | ■ ◆ ■ ■ ■ \ . ■ ■ | ■ ◆ ◆ ■ ■ ■

tunc prima brevis imperficiet primam longam, secunda vero secundam; ⁶et sciendum quod ille predictae semibreves semper pro prima recta brevi computantur et alia brevis semper altera brevis dicitur, nisi per divisionem modi aliter distinguatur, sicut dictum est.

⁷Postea sciendum est quod quandocumque sola brevis precedit solam [longam], imperficiet eam, ut hic: ■ ■ ■ ■ ■ ■ .

⁸Similiter quandocumque sola brevis sequitur [solam] longam, imperficiet eam, ut hic: ■ ■ ■ ■ ,

⁹nisi per divisionem modi aliter distinguatur, ut hic:

■ · ■ ■ ■ · ■ ■ ■ · ■ ■ ■ · ◆ ◆ ■ ,

tunc prima longa habet tria tempora et brevis sequens longam sequentem imperficiet. ¹⁰Et debetis scire quod imperficere est longam imperfectam duorum temporum facere.

¹¹Postea sciendum est quod ille parvulus punctus, qui divisio modi vocatur, semper ubicumque post longam invenitur, ipsa perfecta trium temporum debet esse. ¹²Item sciendum est quod quandocumque plures breves inter duas longas inveniuntur, semper debent accipi tres insimul pro perfectione, ut hic:

■ ■ ■ ■ · ■ ■ ■ · ■ ■ ■ ■ .