

CORPVS SCRIPTORVM DE MVSICA

25

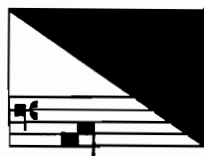
AMERI

Practica Artis Mvsice

[1271]

Edidit

CESARINO RUINI



AMERICAN INSTITUTE OF MUSICOLOGY

1977

CORPUS SCRIPTORUM DE MUSICA

GILBERT REANEY

General Editor

AMERUS

PRACTICA ARTIS MUSICE

PUBLICATIONS OF
AMERICAN INSTITUTE OF MUSICOLOGY

ARMEN CARAPETYAN

Director

CORPVS SCRIPTORVM DE MVSICA

25

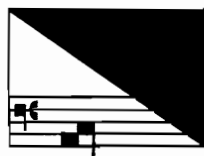
AMERI

Practica Artis Mvsice

[1271]

Edidit

CESARINO RUINI



AMERICAN INSTITUTE OF MUSICOLOGY

1977

COPYRIGHT © AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER-VERLAG, NEUHAUSEN-STUTTGART.

CONTENTS

INTRODUCTION

I. The Manuscript Tradition.	9
II. Criteria Followed in the Critical Edition and List of Abbreviations	18

CRITICAL EDITION

I. Critical Edition	19
II. Appendix	107

FACSIMILES	113
----------------------	-----

INTRODUCTION

I. *The Manuscript Tradition*

The oldest manuscript which has come down to us containing the *Practica artis musice* is Bamberg, Staatliche Bibliothek, Lit. 115¹. It comes from Bamberg cathedral itself and bears the siglum B in the present edition. The first 64 folios of the codex contain a collection of motets, followed on the next 15 folios by the treatise and the two motets *Alma redemptoris mater* and *Dulcis Jesu memoria*. These 15 folios have no connection with the preceding pages, and moreover are written in a completely different hand and notation². The type of script used, according to a study by W. Meyer, is the *littera parisiensis*, a scholastic variety of the Gothic script characteristic of the French universities in the 12th to 14th centuries³. Meyer's estimate of the date of the redaction is the beginning of the 14th century⁴, the square shape of the notes suggesting an origin in Eastern France⁵.

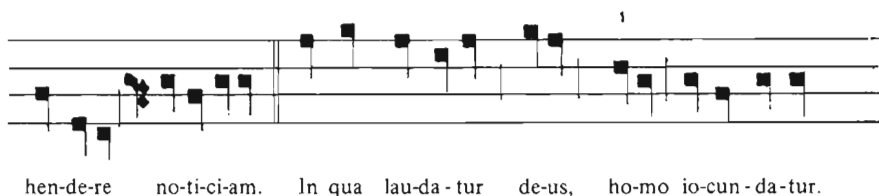
The other manuscript which contains the treatise complete is Trier, Seminarbibliothek, 44. It belonged at one time to the monastery of St. Matthew in Trier and is written in six distinct hands. The contents are an *Ars dictandi* composed of letters

1. Cf. P. Blanchard, „Alfred le Musicien et Alfred le Philosophe”, *Rassegna Gregoriana* VIII (1909), col. 422.
2. Cf. J. Kromolicki, *Die Practica Artis Musicae des Amerus und ihre Stellung in der Musiktheorie des Mittelalters*, Berlin-Rixdorf 1909, p.2.
3. Cf. G. Cencetti, *Lineamenti di storia della scrittura latina*, Bologna 1954, pp. 210 and 220.
4. Cf. W. Meyer, „Die Buchstabenverbindungen der sogenannten gotischen Schrift”, *Abhandlungen der königlichen Gesellschaft der Wissenschaften zu Göttingen, Phil.-hist. Klasse. Neue Folge*, 1,6, Berlin 1897, pp.5ff and 86.
5. G. Reaney, *Manuscripts of Polyphonic Music : 11th-Early 14th Century* (RISM B IV,1), München 1966, p.56: „The music may be dated in the second half of the 13th century, but the manuscript's origin is not altogether clear. Certainly the lack of the script *ki* for *qui* etc. (though *kristi* and *karitas* are found) does not suggest a North French origin, though an East French origin seems likely”.

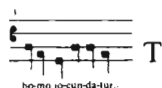
1. ¹Licet michi ipsi in omni sciencia nimis sim insufficiens de ipsius auxilio qui dat verbum evangelizantibus virtute multa confisus, has sequentes regulas brevissimas et in cantu valde necessarias, nec in aliquo prout estimo superfluas, sine quibus ars cantandi naturaliter sciri nequit, cum quibus bene cognitis et prudenter intellectis, omnis armonia facilius addiscitur, ²et qui cantus sint naturales vel irregulares, seu falsi levius reperiuntur atque magistraliter corriguntur, necnon et novi veraciter subtiliterque finguntur, sub compendio pro pueris hac arte invectis compilando scripsi. ³In fine quasi tangendo theoricam pro illis qui culmen artis theorice attingere captant, ut postquam ista puerilia in puericia cognoverint, ad eius fastigium delectabilius percipiendum se proponant. ⁴Hec est illa regina omnium liberalium scilicet artium excellentissima que ceteris sex artibus dimissis in inferioribus, sola volat ante tribunal omnipotentis ut in *Apocalypsis* capitulo 18^o: „Et cantabant quasi canticum novum ante sedem Dei et ante quatuor animalia”. ⁵Hec est illa altissima domina que in ecclesia triumphanti et militanti Deo servit dulcisona. ⁶Hec est illa quam sancti in devocionibus suis amplexantur, qua peccatores veniam petunt, qua tristes confortantur, qua leti hylariores efficiuntur, qua laboribus fatigati sublevantur, qua convivantes exillarantur, qua spiritu maligno vexati levius se habent, ut *Regum I^o*, capitulo xvi^o dicit: „Igitur quandocumque spiritus malignus arripiebat Saul, David psallebat manu et Saul levius se habebat”. ⁷Qua pugnantes animosiores efficiuntur, et ideo un istis fit clangor tubarum aut strepitus aliquorum instrumentorum seu vociferantium clamor. ⁸Qua etiam periclitantibus aliquod confortamen, ut anime quietius dolorem suum ferant, indulgetur, unde aliqui naute quasi ex consuetudine aliquod instrumentum habent in navi et aliquando maximis tempestatum procellis desperati in eo

1. ²irregulares seu falsi, seu falsi B levius om B ³fastigium : stastigium T

⁴18^o : legitur B et : etiam B ⁵dulcissona B ⁶hylariores : hilariores B spiritus malignus arripiebat : spiritus Dei malus ampiebat B ⁷fit : sit T ⁸quietius O : cuius B T
navi : navibus B et super te celestis Jerusalem B



8. ¹Cum Boecius Rome degeret, Pictagora quoque in Tarento viveret, mire eius philosophie auribus excipiens in eius presencia existere, ad eum pergere properavit. ²Et cum per plateas Tarenti iter suum spaciando perageret, in cuiusdam ferrarii fabrica consonanciam quinque malleorum audivit. ³Introivit itaque et illos subtilissima indagatione et perspicabili investigatione necnon sollicitorum exercitio et vigilantissimo studio, tandem equo pondere perlibravit. ⁴De quibus unum abiecit et ad similitudinem quatuor malleorum, quatuor sonos musice artis invenit. ⁵Per primum malleum depinxit a grave, per secundum depinxit d grave et fecit primam consonanciam. ⁶Per tertium depinxit e grave et fecit secundam consonanciam. ⁷Per quartum depinxit a acutum et fecit terciam consonanciam. ⁸Prima consonancia dyatessaron dicitur, secunda dicitur dyapente, tertia dyapason dicitur. ⁹Item Boecius, fuit etiam musica inventa iuxta aquas, sed potest queri unde dicatur musica. ¹⁰Diffinitio: musica est veraciter canendi sciencia et facilis via canendi per scienciam; vel aliter: musica est quicquid potest corde propinari; vel aliter: musica est motus rationabilium vocum in arsis et thesis, idest elevatione et depressione, et dicitur musica a musis quod sine amusitatione. ¹¹Utrumque ergo accipiendum est ut musica a musis vel a musitatione dicta sit, idest a sonitu vocum. ¹²Musica a quo inventa est? a Pictagora magistro philosopho, et inde



8. ¹degeret : degereret B, ded degeret T consonanciam : consonancia in B T ¹⁰et facilis via p canendi T