

CORPUS SCRIPTORUM DE MUSICA

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ANONYMVS
DE VALORE NOTVLARVM TAM VETERIS QVAM
NOVAE ARTIS
(Ms. Paris, Bibl. Nat., lat. 15128)

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ANONYMVS
COMPENDIVM MVSICAE MENSVRABILIS TAM
VETERIS QVAM NOVAE ARTIS
(Ms. Paris, Bibl. Nat., lat. 15128)

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ANONYMVS
DE DIVERSIS MANERIEBVS IN MVSICA
MENSVRABILI
(Ms. Saint-Dié, Bibl. Municipale 42)

Edidit
GILBERT REANEY



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GILBERT REANEY

General Editor

ANONYMOUS

**De Valore Notularum Tam Veteris Quam
Novae Artis**

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**Compendium Musicae Mensurabilis Tam
Veteris Quam Novae Artis**

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**De Diversis Maneriebus in Musica
Mensurabili**

Edited by

GILBERT REANEY

AMERICAN INSTITUTE OF MUSICOLOGY

Armen Carapetyan

Director

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ANONYMUS

DE VALORE NOTVLARVM TAM VETERIS
QVAM NOVAE ARTIS

INTRODUCTION

The present treatise is one of three *Ars Nova* compendia preserved in ms Paris, Bibliothèque Nationale, latin 15128. All were published by Coussemaker in his *Scriptores* as Anon. II, III and IV of vol. 3. Anon. IV is the second treatise in the present volume, while Anon. III was already published by André Gilles in a critical edition as part of the Philippe de Vitry *Ars Nova* edition in CSM 8.

Anon. II is a valuable treatise, for it represents an early stage in the notation of the *Ars Nova* period when minims in pairs are never equal in value¹ and when the major semibreves can be represented by a diamond shape with descending tail. Similarly, the concept of *tempus* is only dealt with briefly at the end, while the rhythmic modes form the basis of the author's thought. The term "mode" indeed seems to be used for any relationship, not only breves to longs, but also semibreves to breves and minims to semibreves.² The theorist is in fact hardly rigorous in his thought, for he calls the pairing of values in *cantus imperfectus* a perfection³. Like Franco, he thinks in terms of five modes, but his fifth consists of all breves and semibreves⁴. The question of imperfection is dealt with in some detail, from the *duplex longa* downwards. Rests worth less than a breve have not reached their final form, and according to the text the semibreve rest occupies half a space, the minim rest even less⁵. To judge from the musical example, both rests seem to be placed on the line.

Thus, the clarity of the discussion and the many examples make this short treatise a very useful one for the theory of notation after 1320.

1. Cf. 4: 15. 2. Cf. 3: 8. 3. Cf. 4: 23. 4. Cf. 5: 5. 5. Cf. 3: 29-30.

ANONYMVS
COMPENDIVM MVSICAE MENSVRABILIS TAM
VETERIS QVAM NOVAE ARTIS

INTRODUCTION

The present Compendium, known as Anon. IV in Coussemaker's *Scriptores*, vol. III, is a quick discussion of the various features of the Ars Nova notation, and, as in the *De valore notularum*, this is preceded by an exposition of the rhythmic modes, the various noteforms and ligatures. Since the two treatises are preserved in the same manuscript (Paris, BN, lat. 15128), similarities are to be expected, but the two treatises also complement each other usefully. The discussion of imperfection is again valuable in the Compendium, and the varying values of semibreves in imperfect and perfect time are summarised¹. The Compendium also includes a discussion of mensuration signs, though it is clear that only one of the four is correctly shown in the manuscript². The two or three strokes should be below the line of the stave, not on each side of it, and the semicircle should not be reversed. Red notes are at least considered³, which cannot be said for *De valore*. No mention is made of Philippe de Vitry, but the same reasons are given for the use of red notes as in his *Ars Nova*⁴, namely to indicate a change of *modus* or *tempus*, and to indicate a melody an octave away from the written notes⁵. *Ex 23* is clearly based on the Tenor of Vitry's *Tuba sacra - In arboris*, cited also in Vitry's own discussion of red notes.

In the division of modes according to the "ancients", the Compendium follows Garlandia's six rhythmic groupings. A novel feature of the noteforms is the inclusion of notes longer than the *duplex longa*: their values are determined by the number of tails they have, each being worth a long⁶. The semibreve rest of half a space seems to be the same as in the *De valore*, but the diagram following shows rests of approximately 1/3 and 2/3 of a space, suggesting these lengths for the minim and semibreve rest respectively, though there is not a word about the minim rest in the

1. *Capitulum* 7. 2. *Ex.* 21. 3. *Capitulum* 10. 4. Cf. CSM 8, 28; MD X, 28.
5. *Capitulum* 10. 6. 2:3. Also found in English treatises: cf. J. Wolf, *Geschichte der Mensural-Notation* I, 78.

ANONYMVS
DE DIVERSIS MANERIEBVS
IN MVSICA MENSVRABILI

INTRODUCTION

The third treatise in this volume, Anon. VII of Coussemaker, *Scriptores*, vol. 3, is a fragmentary Italian work. It has been discussed by Alberto Gallo in some detail in his comprehensive study *La teoria della notazione in Italia dalla fine del XIII all'inizio del XV secolo* (Bologna, 1966)¹. Unlike another fragment from the same manuscript (Saint-Dié, Bibliothèque Municipale, 42) published by Prof. Gallo², the present treatise restricts its discussion of Italian mensuration types to senaria (imperfecta), nonaria, octonaria and duodenaria. The main discussion deals with the values of semibreves in each mensuration, and the way they may be notated. Like *De valore notularum* and the Compendium, however, this treatise begins with a discussion of ligatures, rhythmic modes and rests. Since a page is missing both at the beginning and end of the treatise in the Saint-Dié ms, it is likely that there was also a section *De figuris* as an opening, and certainly more details of semibreve notation in duodenaria to finish. In fact, there is nothing about groups of from six to twelve semibreves in this mensuration.

Prof. Gallo has traced the theoretical origins of the treatise back to Marchetus of Padua, though already we find here the use of the characteristic letters s, n, o, d to indicate the mensuration required³. Similarly, the semibreve with a descending tail has been replaced by the breve, for instance in senaria where the breve is followed by a single minim and is hence worth only five minims⁴. Prof. Gallo dates *De diversis maneriebus* c. 1330-1340 because of the reference on f.127 of the Saint-Dié ms to Philippe de Vitry. However, because of the page missing between f.126v and 127, I am inclined to think f.127 belongs to a different treatise, dealing with French notation. Nevertheless, the date still seems appropriate.

1. Chapter VII, pp. 53-57.

2. "Anonimi, Fragmentum de mensuris", *Antiquae musicae italicae scriptores* I/1 (Bologna, 1966).

3. 6: 20

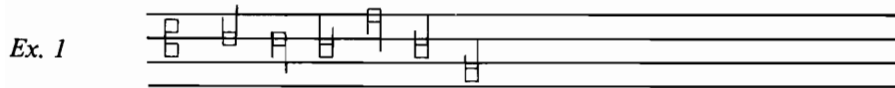
4. 6: 10.

5. *Antiquae musicae...*, 56.

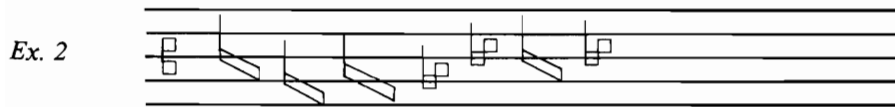
De figuris
Capitulum 1

S 123

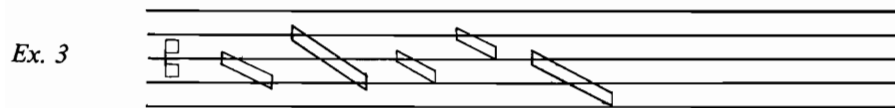
¹...ascendendo vel descendendo, ut hic supra. ²Sic formantur breves plicatae, ut hic:



³Sic formantur semibreves in baculo et in quadro, quarum nisi duo pro tempore in qualibet manerie ire possunt, ut hic:



⁴Omnis nota in baculo posita descendendo sine tractu in capite longa dicitur, in fine brevis, ut:



⁵Omnis nota tractu carens ascendendo in baculo formata brevis est, ut:



Omnia exempla praecedunt verba pertinentia ms
1: 1, 2 ut hic supra ms/