

CORPUS SCRIPTORUM DE MUSICA

38

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ARS CANTUS FIGURATI

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CAPITULUM DE QUATTUOR
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TRACTATULUS MENSURATIONUM

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COMPENDIUM BREVE
DE PROPORTIONIBUS

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CUM TABULIS

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Heinz Ristory



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Gilbert Reaney
General Editor

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INTRODUCTION

A new edition of a theoretical treatise first published in Gerbert's¹ or Coussemaker's² *Scriptores* needs no justification, inasmuch as contemporary scholars³ have already called attention to deficiencies and errors in these publications. The present edition of the treatise *Ars cantus figurati*, whose author and compiler, Antonius de Luca⁴ is biographically unknown, differs substantially from that of Ed. de Coussemaker⁵, who presents material which obviously does not belong to the text. This material now categorized as anonymous, has been discussed in an article by J. W. Herlinger⁶, in which misconceptions — particularly in regard to the size of the individual treatises — have been pointed out. In a study⁷ published in 1984 F. A. Gallo characterized the text of

¹ M. GERBERT (ed.): *Scriptores ecclesiastici de Musica sacra potissimum*, Tom. I-III, St. Blasien 1784 (with reprints).

² Ed. de COUSSEMAKER (ed.): *Scriptorum de Musica Medii Aevi Nova Series*, Tom. I-IV, Paris 1864 sqq. (with reprints).

³ Cf. G. REANEY: The Question of Authorship in the Medieval Treatises on Music — In: *Musica Disciplina* XVIII, 1964, p. 7 ff. Particularly in this instance Gerbert's and Coussemaker's presumed authority must be questioned.

Cf. A. SEAY (ed.): *Guilielmi monachi De preceptis artis musicae, Corpus Scriptorum de Musica* II, AIM 1965, p. 5: "As with many other treatises he (Coussemaker) published, there are serious errors . . . , both in text and in musical examples".

⁴ Cf. B. PESCIERELLI: Antonio de Lucca — In: *The New Grove Dictionary of Music and Musicians* Vol. I, London 1980, p. 493. Here can be found a succinct compilation of all data stemming from the Prooemium (cf. P: 1-2) of the *Ars cantus figurati*.

Cf. also R. EITNER: *Biographisch-bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts*, Leipzig 1900-1904, Bd. I, p. 173.

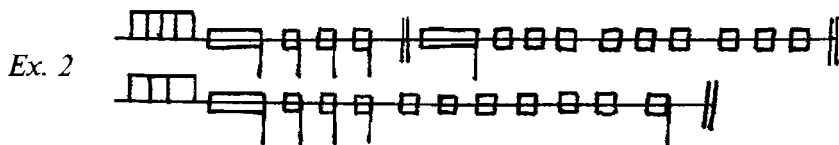
⁵ CS IV, pp. 421-433.

⁶ J. W. HERLINGER: A fifteenth-Century Italian Compilation of Music Theory — In: *Acta musicologica* LIII/1, 1981, p. 90-105.

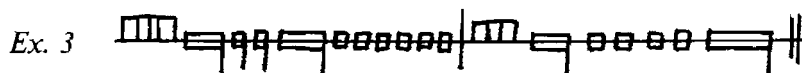
⁷ F. A. GALLO: Die Notationslehre im 14. und 15. Jahrhundert. *Geschichte der Musiktheorie* Band 5, (hrsg. im Auftrage des Staatl. Inst. f. Musikforschung Preuß. Kulturbesitz Berlin von Frieder Zaminer), Darmstadt 1984, p. 257-356.

- Fol. 1-1v PRAEFATIO GENERALIS. Inc.: "In primis videndum est de utilitate musice . . .". Expl.: "... de musica autem in generali et in speciali et de eius laude et utilitate satis dictum est. Sequitur declarare regulas cantus mensurabilis seu figurati. Quatuor modis vocatur musica. Prima (primo *ms*) vocatur plana, secunda vero pratica mensurabilis cantus, de qua nunc tractabimus, tertia contrapunctus, quarta spectativa, incipiendo a pratica".
- Fol. 1v-8v ANTONIUS de LUCA: Ars cantus figurati. Inc.: "Incipit ars cantus figurati. Qualiter in arte pratica mensurabilis cantus erudiri mediocriter affectans . . ." Expl.: "... Exempla praedicta quamvis rudia, sufficiant in arte pratica mensurabilis cantus anelantibus introduci". (CS IV, p. 421a-b, CS III, pp. 46a-56b, CS IV, pp. 422a-424b, CS III, pp. 56b-58b / present edition).
- Fol. 8v Annotatio de proportionibus secundum Marchetum de Padua: "De proportionibus in cantu. Vide diffuse in lucidario magistri Marcheti de padua⁶⁷ et de multis rationibus ibidem".
- Fol. 8v ANONYMUS: Capitulum de quattuor mensuris. Inc.: "Item nota tria consistunt in cantu . . .". Expl.: "... In istis quattuor mensuris hic positis consistunt solum tempus et prolatio, et non modus, quia modus in quolibet istorum potest inveniri". (Present edition).
- Fol. 8v-9v ANONYMUS: Tractatulus mensurationum. Inc.: "De alteratione sub brevitae. Nota quod ubi est perfectio numeri . . .". Expl.: "... Si punctus et cetera. Exempla . . . Exceptiones". (CS IV, pp. 424b-426b / present edition).
- Fol. 9v-11 ANONYMUS: Compendium breve de proportionibus. Inc.: "De proportionibus breviter. De proportionibus

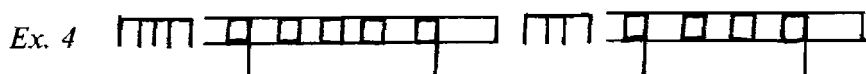
⁶⁷ Cf. F. A. GALLO: Die Notationslehre . . . , cit., p. 346 / n. 229.



⁶Maxima imperfecta valet duas longas, sive de modo perfecto sive imperfecto. ⁷Si de modo perfecto, valet sex tempora. ⁸Si de modo imperfecto, valet quattuor ut hic:

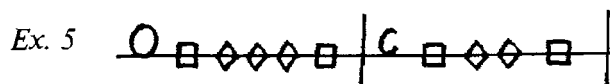


⁹Correlarium sequens ex ista regula superius data. ¹⁰Et ex hiis infer-tur quod maxima potest esse perfecta longis existentibus imperfectis et e converso. ¹¹Maxima potest esse imperfecta longis existentibus perfectis. ¹²Longa in modo perfecto, scilicet maiori, valet tres breves, in modo scilicet imperfecto minori duas ut hic patet per exemplum:



¹³Brevis in tempore perfecto valet tres semibreves. ¹⁴In tempore imperfecto valet duas ut hic:

Tempus perfectum et imperfectum:

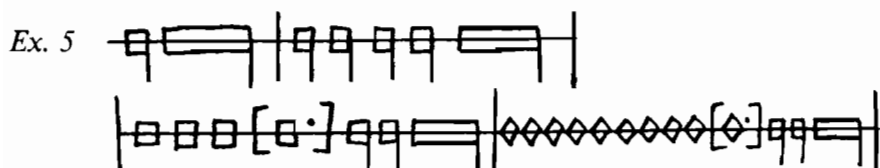


¹⁵Semibrevis in maiori prolatione valet tres minimas, in minori vero duas ut hic:

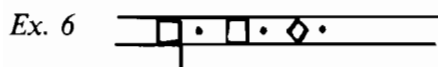


/ Ex. 2: *prima longa: brevis ms.* / 8 *quattuor: quatuor ms* / / 9 *Correlarium: Corelarium ms* / / 12 *maiori: minoris ms* / / 14 *perfectum et imperfectum: perfectus et imperfectus ms* /

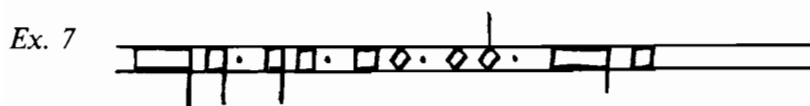
⁸In alio autem loco diximus qualiter maxima modi maioris imperficitur a parte post. ⁹Nunc dicendum est quod simili modo imperficitur a parte ante, ut hic patet:



¹⁰Nunc vero dicendum est *quando* maxima imperfecta perficitur, scilicet sic per additionem mediae partis sui valoris. ¹¹Nam si maxima modi maioris imperfecti valet duas longas, tunc media pars duarum longarum est una longa vel eius valor quod est punctus, tunc si ista maxima:  valet duas longas, addito puncto valet tres ut hic: . ¹²Et tunc cum puncto est perfecta. ¹³Et sic etiam est de longa imperfecta modi minoris, de tempore imperfecto, et de prolatione minori sive imperfecta. Exempla:



¹⁴Ubi prius erant imperfectae, nunc cum punctis sunt perfectae. ¹⁵Et talis imperfectio istis regulis posita consistit solum in numero ternario, quia ibi perfectio ibi etiam imperfectio. ¹⁶Nam super id dicendum est de imperfectione, et qualiter perfecta imperficitur, ac etiam quando imperfecta perficitur medietate puncto:



/ 8 diximus: dissimus *ms* / / Ex. 5: cf. *CS IV*, p. 424 b: *Secunda pars: tractus longarum om CS; Tertia pars: sine imperfectione ms; Quarta pars: sine imp. ms; semibrevis addita CS* / / 10 *quando om ms* / / 12 tunc: tum *CS IV*, p. 425a / / 14 punctis: puncta *ms*; perfectae: im- *CS IV* / / Ex. 7: *primam longam om CS* /

Ex. 1

Tenor Primus gradus Secundus gradus Tertius gradus

³Secundum genus inæqualitatis tres habet gradus, scilicet sexquialtera ut tres ad duo, sexquiertia ut quattuor ad tres, sexquiquarta ut quinque ad quattuor. ⁴Exemplum superparticulare:

⁵(Vide ubi est "A"):

Ex. 2

Tenor Primus gradus Secundus gradus Tertius gradus in superparticulare

Tenor Subdupla per thesim Tenor Subsexquialtera superbipartiens. Ista proferuntur.

⁶Tertium genus inæqualitatis tres habet gradus, scilicet superbipartiens ut quinque ad tres, supertripartiens ut septem ad quattuor, superquadripartiensi ut novem ad quinque. ⁷Exemplum superbipartiente: ⁸(Vide ubi est "B"):

/ Ex. 1: notae tenoris coloratae ms, nigrae CS / / 3 sexquialtera: sexquialtera ms / / 4 superparticulare: sub- ms / / 5 (Vide ubi est "A"): haec significatio ordinat exempla 2 et 3, 3 et 2 ms; Ex. 2: notae tenorum coloratae ms, nigrae CS; nota tertia separata est a fine ligaturae per tractulum ms; superparticulare: sub- ms et super- CS; ligatura tertia: caudam om CS; Subsexquialtera superbipartiens. Ista proferuntur: Sub sesquialtera subipartiens ita preferuntur CS IV, p. 427 a / / 6 Tertium: Tertius ms et CS; quattuor: tres CS; superquadripartiensi: superquatri- ms / / 8 (Vide ubi est "B"): cf. 5 /