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herausgegeben von

MICHAEL BERNHARD

und

ELŻBIETA WITKOWSKA-ZAREMBA

Band II

Die Traktate I - III

The Treatises I - III

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MICHAEL BERNHARD – ELŻBIETA WITKOWSKA-ZAREMBA

EINLEITUNG – INTRODUCTION

In diesem Band sind drei Traktate vereinigt, die verschiedene Entwicklungsstufen der *Traditio Hollandrini* repräsentieren. Alle drei Traktate sind aus früheren Publikationen bekannt, doch der heutige Kenntnisstand der reichen Überlieferung ermöglicht es, eine weitaus genauere Einordnung in den Kontext der spätmittelalterlichen Musiktheorie in Zentraleuropa vorzunehmen und die Textgestalt der Traktate durch Vergleich mit anderen Quellen wesentlich zu verbessern.

Der Traktat TH I, der im *Accessus* einem Johannes Valendrinus zugeschrieben wird, steht zweifellos zusammen mit TH VIII am Beginn der uns heute bekannten Hollandrinus-Tradition, obwohl der einzige Textzeuge dieses Traktats erst aus der Zeit um 1460 stammt. Die Handschrift wurde von Georgius Naustat in Schlesien kopiert, der Traktat selbst ist aber höchstwahrscheinlich in Prag entstanden.

Fast alle Merkmale der Hollandrinus-Tradition sind bereits in TH I enthalten: Die häufige Verwendung von Merkversen, typische Diagramme, sowie charakteristische Definitionen und Formulierungen von Lehrgegenständen, die bis zu den spätesten Vertretern der Hollandrinus-Tradition anzutreffen sind. In TH I sind drei Textschichten deutlich zu unterscheiden: der Haupttext, ein Kommentar und eine extensive Glossierung. Letztere weisen auf eine intensive Beschäftigung mit dem Haupttext hin. Der Traktat behandelt in durchdachter, knapper Darstellung eine Einführung in das Thema der Musik, die Struktur des Tonsystems, die Monochordteilung, das Hexachordsystem, Solmisation und Mutation, die *coniunctae*, die Intervalle und schließlich die Kirchentonarten. Abgeschlossen wird der Traktat durch einen Tonar, der unter den zahlreich vorhandenen Tonaren in der Hollandrinus-Tradition durch seine einzigartige formale Gestaltung und die Notation mit Tonbuchstaben und Solmisationssilben eine besondere Stellung einnimmt. In äußerst knapper Form stellt er die Differenzen für die Ferialpsalmodie und die Cantica sowie Musterbeispiele für Responsorien und Introitus-Versus vor. Beispiele aus dem Choralrepertoire werden dagegen nicht zitiert.

TH II ist eine der zentralen Quellen einer modernisierten Fassung der ursprünglichen Lehre, die wir *Hollandrinus novus* nennen. Mehrere Male wird in diesem Traktat Johannes Hollandrinus als Autorität zitiert. Die uns heute bekannten Handschriften dieser Bearbeitung, deren älteste erst aus dem Jahr 1463 stammt, sind in Schlesien, Sachsen, dem süddeutschen Kulturkreis und Ungarn beheimatet. Hinweise im Text von TH II deuten darauf hin, daß der Traktat in Schlesien oder Süddeutschland entstanden sein könnte. Viele typische Eigenheiten des *Hollandrinus novus* sind in einer ganzen Reihe von späteren Texten wiederzufinden. Eine enge Verwandtschaft besteht zwischen TH II, TH V und LZ, die in wesentlichen Teilen oft wörtlich übereinstimmen. Charakteristisch für die zentrale Traktatgruppe des *Hollandrinus novus* ist der Einfluß des Musiktraktats des Lambertus aus dem 13. Jh., der deutlich in der vierteiligen Struktur erkennbar ist, die auch in TH II zutage tritt, obwohl die Handschrift keine Gliederung erkennen läßt: nach einer *Praefatio* mit einführenden Bestimmungen erläutert der erste Teil das Tonsystem, Teil 2 erklärt die Hexachorde, Teil 3 die Mutation, die Intervalle und die *coniunctae*, und Teil 4 eine Einführung in die Kirchentonarten, gefolgt von einem umfangreichen Tonar.

TH III führt uns nach Prag zurück, wo auch dieser Traktat wahrscheinlich entstanden ist. Obwohl der Name des Johannes Hollandrinus nirgendwo im Text erscheint, ist die Verbindung zu seiner Lehrtradition zweifelsfrei zu erkennen. Die Handschrift, die auch TH VI enthält, wurde um das Jahr 1473 geschrieben. Trotz des späten Datums trägt der Traktat deutliche Merkmale der Version des *Hollandrinus vetus*, aber auch einige Definitionen und eine Beschreibung der Intervalle, die für die *Hollandrinus novus*-Gruppe charakteristisch ist. Teilweise ist der Traktat mit einer intensiven Glossierung versehen, die Ergänzungen zu den musiktheoretischen Ausführungen enthalten oder einzelne Wörter durch Synonyme erklären. Der Inhalt des Traktats entspricht im Wesentlichen dem von TH II: eine Beschreibung des Tonsystems und der Hexachorde, Regeln zur Mutation, die Definition und Erläuterung der Intervalle. Die Theorie der *coniunctae* wird allerdings nicht behandelt. Der Darstellung der Kirchentonarten folgt ebenso wie in TH II ein ausführlicher Tonar. Diese beiden Tonare gehören zu den umfangreichsten innerhalb der *Traditio Hollandrini*. Sie stellen Musterbeispiele für die Ferialpsalmodie, die Cantica und die Responsorien vor, und illustrieren die verschiedenen *Saeculorum*

amen-Formeln für die Antiphonen und Introitus mit einer großen Zahl von Incipits aus dem liturgischen Repertoire.

Alle drei Texte in diesem Band zeigen eine didaktisch ausgerichtete Struktur, in der musikalische Elementartheorie mit praktischer Chorallehre verbunden wird.

The present volume contains three treatises that represent different stages in the development of the *Traditio Hollandrini*. All three treatises are known through earlier publications, yet our present state of knowledge concerning this rich tradition enables us to place them more exactly within the context of late medieval theory in central Europe and to improve essentially the textual dimension of the treatises through comparison with other sources.

The treatise TH I – ascribed to one Johannes Valendrinus in the accessus – stands without doubt, along with TH VIII, at the beginning of the Hollandrinus tradition as known to us today; this assertion holds despite the fact that the single textual witness of this treatise is dated around 1460. The manuscript was copied by Georgius Naustat in Silesia, yet the treatise itself in all probability originated in Prague.

The essential traits that define the Hollandrinus tradition are discovered in TH I, almost to every detail: The extensive use of mnemonic verses, typical diagrams, along with characteristic definitions and formulations of theoretical doctrines – all of which will be encountered again and again well into the latest representatives of the Hollandrinus tradition. Three textual layers are clearly differentiated within TH I: the principal text, a commentary, and an extensive collection of glosses. The treatise unfolds in a well reasoned, tightly constructed presentation an introduction to the subject of music, the structure of the tonal system, the division of the monochord, the theory of hexachords, solmisation and mutation, the *coniunctae*, intervals, and finally the modes. The treatise concludes with a tonary that is exceptional within the Hollandrinus tradition, for it employs a notation consisting only of letters representing pitches and solmization syllables. The *differentiae* for ferial psalmody and the canticles are presented in a minimalist fashion, along with musical outlines for responsory and

introit verses. Examples from chant repertoire are, on the other hand, excluded from discussion.

TH II represents a central source of a modernized version of the original teaching, one that we name *Hollandrinus novus*. Johannes Hollandrinus is cited again and again in this treatise as the authority. The manuscripts of this particular redaction of the tradition, the oldest of which originated only in the year 1463, found their original home in Silesia, Saxony, Hungary, and within the south-German cultural sphere. Evidence within the text of TH II indicates that the treatise could have originated in Silesia or southern Germany. Many characteristics peculiar to the *Hollandrinus novus* are found repeatedly in a whole series of later texts. A close kinship exists between TH II, TH V and LZ, treatises that in defining sections often literally correspond. The influence of the musical treatise of Lambertus (13th century) becomes an important element determining the character of the central group of treatises that forms *Hollandrinus novus*, and this influence is particularly recognizable in the four-fold structure of treatises. Such a structure emerges also in TH II, although the manuscript itself offers no recognizable subdivision: following a *Praefatio* with introductory definitions and qualifications, the first part explains the tonal system, the second part explicates theory of hexachords, the third part elaborates concerning mutation, interval theory and the *coniunctae*, and the fourth part offers an introduction to the modes followed by an extensive tonary.

TH III leads us back to Prague, where this treatise as well probably originated. Although the name of Johannes Hollandrinus appears nowhere within the text, the association with his teaching tradition is without doubt recognizable. The manuscript, which also contains TH VI, was copied around the year 1473. Despite this late date, however, the treatise reveals clear traces of the earlier *Hollandrinus vetus*, while at the same time it likewise contains several definitions and a description of intervals characteristic of the later *Hollandrinus novus*. The treatise is, in certain parts, glossed rather extensively, and the glosses elaborate theoretical propositions or explain individual words with synonyms. The contents of the treatise correspond essentially with that of TH II: a description of the tonal system and theory of hexachords, rules for mutation, the definition and explanation of intervals. The theory of *coniunctae*, on the other hand, is not presented. As in TH II, an extensive tonary follows the exposition of the modes. The tonaries of TH II and TH III represent two of the most ex-

tensively developed tonaries within the *Traditio Hollandrini*. They present characteristic examples for ferial psalmody, the canticles, and responsory verses; moreover they illustrate melodic types associated with different *saeculorum amen* for ferial and mass psalmody with an extensive number of examples taken from liturgical repertoire.

All three texts in this volume demonstrate a didactically oriented structure in which basic music-theoretical precepts are integrated with basic teachings concerning chant.

(Translated by Calvin M. Bower)

EDITIONSRICHTLINIEN – EDITORIAL PRINCIPLES

Die folgenden Editionsrichtlinien gelten für alle Texte, die in den vorliegenden Bänden ediert sind. Besonderheiten, die nur einzelne Texte betreffen, sind in den Einleitungen zu den Editionen beschrieben.

Die **Orthographie** der Handschriften wird in den Editionen grundsätzlich beibehalten. Änderungen des Herausgebers sind im Apparat ausgewiesen. Bei der Auflösung von Abkürzungen wird die sonst übliche Orthographie der Handschrift angewendet.

Schwer identifizierbare Deformationen (wie z.B. *hunoiconem* für *Hugucionem*) und Schreibweisen, die zu Mißverständnissen führen, werden allerdings im Text korrigiert.

Grundsätzlich normalisiert werden graphisch bedingte Schreibweisen:

ʍ wird zu *u* aufgelöst.

u und *v* werden nach der Lautung wiedergegeben.

j wird als *i* wiedergegeben.

Beim Buchstaben *y* sind zwei unterschiedliche Behandlungsweisen erforderlich: Einerseits steht *y* für kurzes und langes *i* (*ij*). Diese Form wird zu *ii* aufgelöst. Wenn *y* als hyperkorrekte Schreibweise für ein *i* steht (wie z. B. *dyapason*, *dythonus*), wird diese Schreibweise in den Editionen beibehalten.

Die **Interpunktion** wurde von den Editoren eingerichtet.

Tonbuchstaben, die in den Handschriften teils als Majuskeln, teils als Minuskeln ohne Beachtung einer Oktaveinteilung geschrieben werden, werden nach dem mittelalterlichen Tonsystem normalisiert und sind zur Verdeutlichung in halbhohe Punkte eingeschlossen:

Γ A B C D E F G a b h(h) c d e f g aa bb hh (hh) cc dd ee

Das *b quadratum* wird gemäß der überwiegenden Schreibweise einer Handschrift einheitlich durch *h* oder *z* wiedergegeben, außer wenn der Buchstabe *b* für spezielle Fälle gebraucht wird. Besonderheiten sind in den Einleitungen zu den Editionen dokumentiert.

Alleinstehende **Solmisationssilben** sind der Deutlichkeit halber kursiv gesetzt.

Folgende **textkritische Zeichen** werden verwendet:

< > = Ergänzungen oder schwerwiegende Emendationen des Editors

[] = nach Meinung des Herausgebers irrtümlich eingetragener und daher überflüssiger Text

///// = durch Beschädigung der Handschrift nicht lesbarer Text (Die Anzahl der Striche gibt ungefähr die Länge der vermuteten Buchstaben oder Wörter an.)

†...† = nicht entzifferbare Buchstabenfolge oder Abkürzung

Abkürzungen im kritischen Apparat:

<i>add.</i>	addidit	<i>illeg.</i>	illegibile
<i>cancell.</i>	cancellavit	<i>marg.</i>	in margine
<i>cf.</i>	confer	<i>om.</i>	omisit
<i>corr.</i>	correxerit	<i>rel.</i>	reliqua
<i>dub.</i>	dubio	<i>scr.</i>	scripsit
<i>eras.</i>	erasit	<i>suprascr.</i>	suprascript
<i>gl.</i>	glossa		

Interlinearglossen sind im Text durch einen Kleinbuchstaben nach dem glossierten Wort angezeigt und in einem eigenen Apparat wiedergegeben. Marginalglossen werden ebenfalls in diesem Apparat mit der zugehörigen Satznummer zitiert.

Interpolationen oder Kommentarteile im Text werden durch eine kleinere Schrifttype wiedergegeben.

Grafiken, die aus technischen Gründen nicht in ein modernes Druckbild transformiert werden können, werden als Faksimile abgebildet. Der in den Grafiken enthaltene Text wird unter dem Faksimile in Übertragung wiedergegeben. Alle Tabellen sind aus Platzgründen normalerweise in kleinerer Type gesetzt.

Die unterschiedlichen Schriftformen der **Notenbeispiele** in den Handschriften werden in den Editionen einheitlich in ein Fünfliniensystem transkribiert. Alle Schlüssel wurden beibehalten. Bei mehreren aufeinanderfolgenden Notenbeispielen werden die Schlüssel ohne besondere Kennzeichnung entsprechend dem zu Beginn eingetragenen Schlüssel ergänzt. Der oft von Handschrift zu Handschrift wechselnde Gebrauch von mehrtönigen Neumen und Einzelnoten wurde zugunsten eines musi-

kalisch nachvollziehbaren Notenbildes nicht nachgeahmt. Alle zu einer Silbe gehörenden Noten sind daher im allgemeinen ohne Spatien zwischen den Noten wiedergegeben.

Die **Textunterlegung** der Notenbeispiele, die in den Handschriften fast nie eindeutig zu bestimmen ist, wurde anhand von ausgewählten zentraleuropäischen Choralhandschriften und Drucken des 15. und 16. Jhs. vorgenommen. Das Verzeichnis der Choralincipits im achten Band gibt über die herangezogenen Parallelquellen Auskunft.

Zu den **Melodien** der *Saeculorum amen*-Formeln, der Mustermelodien zu den einzelnen Kirchentonarten, Intoritus und Responsorien ist der Beitrag von Calvin M. Bower und Patrick J. Kaufman, zu den *Coniunctae* der Beitrag von Zsuzsa Czagány, David Hiley und Jakub Kubieniec heranzuziehen, die im siebten Band veröffentlicht werden.

Der **Similienapparat** am unteren Seitenrand der Editionen enthält nur Verweise auf Texte außerhalb der Hollandrinus-Tradition. Die Beziehungen der Hollandrinus-Texte untereinander werden in Tabellen im achten Band umfassend dargestellt. Verweise auf Parallelquellen zu den Choralincipits werden in den Editionen nur gegeben, wenn diese Parallelquellen zur Konstituierung der Edition entscheidend beigetragen haben. Alle übrigen Verweise sind dem Register der Choralincipits zu entnehmen.

An den **Seitenrändern** der Editionen finden sich folgende Informationen:

Am äußeren Seitenrand stehen die Folio-Nummern der Handschrift(en).

Am inneren Seitenrand stehen gegebenenfalls Seitenzahlen oder andere Zählungen von älteren Editionen.

Das Zeichen ► am äußeren Rand verweist auf einen Kommentar zur betreffenden Stelle auf der angegebenen Seite.

The following editorial principles apply to all texts edited in the present series of volumes. Exceptions to these rules met in individual texts are described in the introductions to editions.

The **orthography** found in the manuscripts is, in principle, preserved in the editions. Changes made by the editor are noted in the apparatus. When writing out abbreviations the typical orthography found in the manuscript is used.

Odd and deformed spellings that are difficult to identify (e.g., *bunoi-conem* for *Hugucionem*) and spellings that would lead to misunderstandings are corrected within the text.

Spellings formed by graphic peculiarities are, as a matter of principle, normalized:

w is reduced to *u*.

u and *v* are rendered according to pronunciation.

j is rendered as *i*.

In the case of the letter *y* two distinct manners of treatment are required: on the one hand, *y* represents a short plus a long *i* (*ij*); this form will be reduced to *ii*. If, on the other hand, *y* represents a hypercorrect way or writing *i* (e.g., *dyapason*, *dythonus*), the spelling with *y* will be preserved in the edition.

Punctuation is determined by the editors.

Tonal letters, which are in manuscripts sometimes written as majuscule, sometimes as miniscule, all with no respect to the division of pitches within octaves, have been normalized according to the medieval tonal system, and the tonal letters are enclosed by raised periods as a means of distinguishing them.

Γ A B C D E F G a b h(h) c d e f g aa bb hh (hh) cc dd ee

The *b quadratum* is rendered in a consistent manner according to the predominant manner of writing the symbol within a manuscript, that is as *b* or *h*, except for special cases in which the letter *b* is used. Exceptional practices are documented in the introductions to editions.

For the sake of clarity, individual **solmisation syllables** are set in cursive script.

The following **text-critical symbols** are used:

< > = Additions or significant emendations of the editor

[] = erroneously copied and thus, in the opinion of the editor, extraneous text

///// = text that is illegible due to wear and tear within the manuscript. (The number of strokes offers a rough indication of the estimated extent of indecipherable letters or words.)

†...† = an indecipherable series of letters or abbreviation

Abbreviations used in the critical apparatus:

<i>add.</i>	addidit	<i>illeg.</i>	illegibile
<i>cancell.</i>	cancellavit	<i>marg.</i>	in margine
<i>cf.</i>	confer	<i>om.</i>	omisit
<i>corr.</i>	correxerit	<i>rel.</i>	reliqua
<i>dub.</i>	dubio	<i>scr.</i>	scripsit
<i>eras.</i>	erasit	<i>suprascr.</i>	suprascript
<i>gl.</i>	glossa		

Interlinear glosses are indicated within the text by means of small letters following the glossed word, and the glosses are recorded in an apparatus devoted to glosses. Marginal glosses are likewise cited in this apparatus with the proper sentence number.

Interpolations or sections of commentary within the text are printed using a smaller typeface.

Diagrams that cannot be transformed into a modern reproduction because of technical difficulties are presented in facsimile. The text contained within the diagrams is reproduced below the facsimile. All tables are set in smaller typeface because of limited area on pages.

The various manners of notating **musical examples** in the manuscripts have been consistently transcribed in editions onto a system of five lines. All original clefs have been preserved. In instances where several musical examples follow one another, clefs are amended according to the clef at the beginning of the series with no remark to that effect. The use of compound neumes and single notes, which often varies from manuscript to manuscript, has not been slavishly reproduced in order that we might achieve a comprehensible musical representation. All notes associated with a single syllable are thus generally rendered with no space between individual notes.

Underlay of text in musical examples is almost never clear in the manuscripts, and thus in the editions is based on selected chant manuscripts and prints from 15th- and 16th-century central Europe. The inven-

tory of chant incipits in the eighth volume offers information concerning the parallel sources that have been used.

Concerning the **melodies** of the *saeculorum amen*-formulas, the characteristic melodies for individual modes and for verses of introits and responsories, the study by Calvin M. Bower and Patrick J. Kaufman should be consulted; concerning the *coniunctae*, the study of Zsuzsa Czagány, David Hiley and Jakub Kubieniec. These articles will be published in volume VII.

The **apparatus of concordances** found in the lower margin of editions offers only reference to texts outside of the Hollandrinus tradition. Complete concordances of texts within the *Traditio Hollandrini* will be presented in volume VIII. References to parallel sources for chant incipits are only given in the editions if these sources have been critical to the formation of the edition. All other references are to be gathered from the index of chant incipits.

The following indications are offered in the **margins of editions**:

Folio numbers of the manuscript(s) are found in the outside margin.

Page numbers or similar indications from older editions are found in certain instances in the inside margin.

The symbol ► indicates a commentary to the passage in question found on the page number following the symbol.

(Translated by Calvin M. Bower)

CALVIN M. BOWER

OPUSCULUM MONACORDALE
IOHANNI VALENDRINO ATTRIBUTUM

(TRAD. HOLL. I)

INTRODUCTION

1. HOMAGE TO FRITZ FELDMANN

With the publication of Fritz Feldmann's monograph on music in medieval Silesia – *Musik und Musikpflege im mittelalterlichen Schlesien*¹ – what might be termed *the first chapter* in the history of research into the 'Hollandrinus problem' came to a close.² Feldmann had access to editions of three crucial treatises of the tradition: 1) Coussemaker's Anonymous XI³ (TRAD. Holl. II), 2) the *Musica magistri Szydlowite* (SZYDŁOV.) edited by Waclaw Gieburowski,⁴ and 3) the text compiled by Ladislaus de Zalka (LAD. ZALK.) edited by Dénes von Bartha⁵; he was furthermore, again through the work of Bartha,⁶ aware of two manuscripts containing additional evidence of the tradition, clm 30056 and clm 4387 of the Bayerische Staatsbibliothek, Munich⁷ – sources containing the text designated as TRAD. Holl. V in the *Traditio Hollandrini*. Feldmann added a seminal fourth treatise to these in the appendices of his monograph, namely the *Opusculum monacordale* attributed to Johannes Valendrinus, and, in a chapter discussing chant theory in cloisters and schools of Silesia, he offered informed and insightful discussion of *Opusculum monacordale* within the context of the broader Hollandrinus tradition.⁸ It would be sixteen years before another

¹ In: Darstellungen und Quellen zur schlesischen Geschichte, herausgegeben vom Verein für Geschichte Schlesiens 37, Breslau 1938. Fritz Feldmann (1905-1984) completed this monograph as his Habilitationsschrift in 1937, and it was published the following year. The book has remained an important source for the musical history of Silesia, and was reprinted in 1973 (Hildesheim and New York).

² For an overview of the history of scholarship concerning Hollandrinus, see Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 4-8/150-154.

³ Charles-Edmond-Henri de Coussemaker: *Scriptorum de musica medii aevi nova series* III, Paris 1869, p. 416 ff.

⁴ Die "Musica magistri Szydlowite," Phil. Diss. (Breslau 1915), Posen 1915

⁵ Das Musiklehrbuch einer ungarischen Klosterschule in der Handschrift von Fürstprimas Szalkai, Budapest 1934.

⁶ Studien zum musikalischen Schrifttum des 15. Jahrhunderts, AMf 1-2, 1936-1937, pp. 59-82, 176-199; esp. 180-199.

⁷ See Feldmann, *Schlesien*, pp. 100-101, nn. 291-296. The manuscript cited by Feldmann (n. 293) as Staatsbibl. München Mss. Music. 1573 is now clm 30056.

⁸ See Feldmann, *Schlesien*, 4. Kapitel. Die Choraltheorie in den schlesischen Klöstern und Schulen (pp. 98-108). Another chapter of particular importance to chant scholars, "Schlesiens Aufnahme und Eigenschöpfung nachgregorianischer Kirchengesänge im 14. und 15. Jahrhundert (pp. 47-98)," has received far too little attention.

scholar turned his attention to this rich theoretical tradition.⁹

Feldmann's version of the *Opusculum monacordale* may be considered the *causa efficiens* of the present edition. Feldmann worked his way through the difficult script of manuscript IV Q 81 of the University Library of Wrocław, and he did so with Dr. Willi Goeber at his side, that is, the scholar who compiled the invaluable, hand-written catalogue of manuscripts in the University Library of Wrocław.¹⁰ At the end of his Latin text (pp. 190-192) Feldmann added important tables of 'Parallelstellen' with the treatises edited by Gieburowski and Bartha, as well as passages from the two manuscripts preserved in Munich (accessed through Bartha), thereby documenting for the first time the broader teaching tradition associated with Hollandrinus. Absent Feldmann's transcription of the treatise, the work of the present editor would have been considerably more difficult, for his transcription became the means whereby I learned to read the challenging script and decipher the innumerable and ever daunting abbreviations. The principal differences between Feldmann's version and the present edition are six-fold: 1) the present edition contains a more traditional critical apparatus with considerably more extensive annotations; 2) a more detailed and more complete record of sources is documented at the bottom of pages; 3) the interlinear glosses, absent in Feldmann's edition, are included in the present edition; 4) the three layers of text (principal text, commentary, and glosses) are more carefully delineated in the present edition; 5) the solfege syllables are recorded along with the letter notation in all musical examples – an aspect of the notation in the *Opusculum monacordale* essential to the theory of the treatise but omitted by Feldmann; and 6) concordances with all additional twenty-four treatises within the *Traditio Hollandrini* are recorded in the tables of concordances (vol. VIII), a repertoire of texts not available to Feldmann.

⁹ Johann Amon's dissertation dated from 1954, but was not printed until 1977: Der „Traktatus de Musica cum Glossis“ im Cod. 4774 der Wiener Nationalbibliothek. Wiener Veröffentlichungen zur Musikwissenschaft II/3, Tutzing 1977.

¹⁰ See Feldmann, Schlesien p. VIII: "Bei den zahlreichen Schwierigkeiten der Handschriftendurchsicht in der Staats- und Universitätsbibliothek, insbesondere bei der Herausgabe des Valendrinus-Traktats, halfen unermüdlich und stets hilfsbereit die Herren Prof. J. Klapper und Bibliotheksrat Dr. W. Goeber, der sich auch der Mühe des Korrekturlesens unterzog." It should be noted that Joseph Klapper (1880-1967), a distinguished medievalist in his own right, was responsible for the revised text published in the Glogauer Liederbuch (Das Erbe deutscher Musik, vols. 4 and 8, Kassel 1936, 1937).

In several places Feldmann's version of the principal text has been corrected and in a few places significantly improved; but these places are by no means numerous, and they have not been noted in the edition. It is the hope of the editor that the present edition will not only lead to a deeper understanding of the *Opusculum monacordale* and the layers of commentary associated with it, but will likewise remind contemporary scholars of the monumental accomplishments of our predecessors, particularly of Fritz Feldmann.

2. THE MANUSCRIPT

TRAD. Holl. I designates a multi-layered textual entity rather than a single treatise. Within this complex at least three distinct layers are evident: 1) a treatise that describes itself as *Opusculum monacordale*,¹¹ a layer of text identified within the manuscript by distinctly larger script and even introduced as such in the smaller script of the second layer just before the treatise begins;¹² 2) a layer of running commentary, recognized by smaller script,¹³ which introduces the principle treatise and associates it with one Valendrinus, and which thereafter, particularly in the opening chapters, interrupts the flow of the principle treatise with extended commentary; 3) a layer of interlinear glosses that comment on and clarify the principal text throughout its course. A small number of musical examples, written in varying degrees of musical competence, may represent a fourth layer; this layer will be subsequently examined. In the following discussion "TH I" (TRAD. Holl. I) will be used to designate the text as a whole, that is, the text as a multi-layered complex; *Opusculum monacordale* will be used to designate the principal text independent of additional layers; the commentary and glosses will be referred to as such.

¹¹ See TH I pr. 12.

¹² The script of the principal text has been copied with varying number of lines: the opening folio (f. 247rv) of the treatise contains only 13 lines, while later folios contain from 15 (f. 253) to 20 (261) lines. (F. 248 contains 15 lines, ff. 249 and 258 16 lines, f. 252 17 lines, f. 260 18 lines.) Ample space is always given between lines for interlinear glosses, and the space seems much more generous in the earlier folios of the treatise.

¹³ The script of commentary is a tiny, compact cursive, significantly smaller than the principal script; f. 246v, the only page that contains text written completely in the script of the commenting hand, contains 41 lines, a page that is more than twice as dense as pages written in the script of the principal text.

A single manuscript¹⁴ serves as the unique source for the textual complex named TH I: Wrocław, Biblioteka Uniwersytecka IV Q 81. The manuscript, written on paper (220x155mm), represents a collection of school texts in the *artes liberales*, but with a clear emphasis on Latin literary studies, liturgical poetry, and music.¹⁵ The manuscript was written almost exclusively by a single hand, one Georgius Naustat of Dresden; while we make no attempt to record every single text copied by Naustat, the following outline will offer an impression of the scope and nature of the collection:¹⁶

- 1r-16v Grammatical work entitled *Thesaurus generalis* (2r)
- 19r-57v Latin Grammar with many explanations in German
- 58r-127r Latin vocabulary with definitions in German
- 128r-243v Three-part exposition of Latin hymns (128r-176v; 177r-238v; 239r-243v)
- 244r-250v TON. Vratisl. (incomplete in these folios; completed in 395rv, 403v-404r)
- 251r-286v TRAD. Holl. I (*Opusculum monacordale*)
- 287r-294v Sequentiary (no notation) with commentary and glosses
- 405r-460v *Antigameratus* of Nicolaus Frowin of Cracow with commentary and glosses
- 460v-463r *Tractatulus de dictionibus numeralibus*
- 465r-499r Verses prescribing ethical and social mores with commentary
- 501r-549v *Esopi fabule* with commentary
- 550-560v *Liber verborum neutralium*
- 563v-580v Verses on the formation of words with commentary
- 581r-602v *Libellus terminorum defectivorum* of Johannes de Garlandia, with commentary

Naustat at times records the date at which he completed particular treatises: The vocabulary study of fol. 58-127 was completed in 1457 (f. 125r), the collection of hymns in 1462 (f. 238v), the *Antigameratus* in 1462 (f. 460v), the verses treating ethical practice in 1461 (f. 499r), Esop's Fables

¹⁴ A second manuscript, London, British Library, Arundel 299, preserves a fragment of the accessus associated with this complex, and it will be discussed below along with the commentary.

¹⁵ See the description of Elżbieta Witkowska-Zaremba in RISM B III 5, pp. 52-53. A handwritten catalogue of manuscripts in the Wrocław Biblioteka Uniwersytecka by Willi Goeber (1899-1961) is preserved in the University Library of Wrocław (the so-called "Goeber Catalogue"), and a detailed description of manuscript IV Q 81 is found on pp. 277-288 of Goeber's manuscript. Naustat's "Rapularius" (so described by Feldmann, Schlesien, p. 101) richly deserves a complete codicological description along with a detailed analysis of its contents, but this study is not the proper place for such an extended treatment.

¹⁶ Folios of the manuscript were given Arabic numbers, probably in the 19th century, and these numbers were used by Goeber in his description. A new and corrected numbering was completed in 1993 (see fol. 603r), and that numbering is used in present discussions.

in 1459 (f. 549v), the *Tractatus de verbis neutralibus* in the same year (f. 560v), and the verses on formation of words in 1454 (f. 580v). Given the evidence presented in these dates we can thus surmise that the codex was written between 1454 and 1462. Significant to note is the fact that the arrangement of texts within the codex does not follow the order in which the treatises were copied. The items within the codex related to music broadly speaking – the hymns, the tonary, the *Opusculum monacordale*, and the sequences – are imbedded around texts completed in 1462, a year of particular significance to Georgius Naustat the aspiring musical scholar, for in that year he was named *succentor* in Lubin.¹⁷

Naustat's collection clearly represents the work of one who is intent on studying language and literature, liturgical poetry, and music. He writes his codex in a cursive gothic hand, a script not always easy to decipher – partly because of the nature of the rapidly written cursive script itself, partly because of the unrelenting abbreviations. The ink is dark, one might even say black, and red strokes, generally pointed at the bottom, mark minor capitals throughout the manuscript. A hierarchy of scripts serving to distinguish between 'authoritative' text and commentary thereon represents a characteristic scribal technique found throughout the manuscript – but particularly in the sections containing hymns, sequences, and the treatise of TH I. The hymns and sequences themselves, as well as the text of *Opusculum monacordale*, are written in a significantly larger script, with ample space between lines so that commentary can be added, and the space between lines is sufficient that occasionally even two lines of commentary are written between lines of the principal text. The general character of the two levels of script – principal text and commentary/gloss – are very similar; they are written by the same hand – although smaller, commentary-script is written in an even more rapid cursive hand with slightly more abbreviations. The smaller script clearly serves two functions: 1) to introduce principal texts and offer more extended commentary on particular passages, and 2) to write interlinear glosses. Major sections of principal texts – first words of hymns or sequences or first words of apparent 'chapters' – are written with major red capitals that cover almost three lines (occasionally these red letters are further decorated with black and red decoration),

¹⁷ The following notice is recorded on f. 126v, just before the collection of hymns (the copying of which was completed in 1462): "Item anno M^o CCCC LXII venerabilis bacc. Caspar Stocker de Czalnig filius scultati; suscepit me Jeorgium Naustat de Dresden in succentorem in civitate Lobensi super quartale cinerum."

thereby making the underlying structures of the text transparent. The general character of glosses and commentary seem highly formulaic and somewhat predictable, and one is left with the impression that they were copied quite literally from a given source – they are not Naustat’s contribution to a given text.

The origin of the codex is not conclusively clear, but many factors associated with the book point to origins in Silesia, or within the area between and around Prague and Cracow. The book was part of the library of the collegial convent in Glogow,¹⁸ thus it belonged to a group of secular canons from Silesia. Feldmann points to “numerous notices concerning events” in Glogow and argues Naustat must have compiled the collection during his years of study in Glogow.¹⁹ While “numerous notices” might represent an exaggeration, Naustat does record the death of his patron in 1457, a vicar in the collegiate church of Glogow, and he further records a payment of expenses in the Cathedral of Glogow.²⁰ Additional records of deaths of “Glogovie” in the year 1457 are noted on the inside of the back cover. While these notices demonstrate Naustat’s personal connections with Glogow and even the collegiate foundation in that city, they do not prove that he was in Glogow during the whole period – or even part of the period – in which he was compiling his codex. The contents of the collection as a whole point to an intellectual context extending beyond the immediate area of Glogow. The presence of the *Antigameratus* by Nicolaus Frowin of Cracow – a 14th-century treatise closely associated with Bohemia and Poland – further leads one to at least consider an area of origin relatively close to Cracow. The collection of sequences contains pieces distinctly associated with Prague, or at least with Bohemia: three poems – *Decet huius cunctis horis* (AH 48:391), *Ave verbi summi parens* (AH 48:382), and *Illabata mente sana* (AH 48:390) – are attributed to Johannes a Jenstein, archbishop of Prague († 1400); a sequence for St. Wenceslaus, *Christe tui preclari militis Wenceslai* (AH 54:83) is linked closely with Prague, while *Margaritam preciosam sponsam* (AH 55:233) represents a sequence that originated

¹⁸ The following note is pasted on the inside of the front cover: “Aus der Bibliothek der Kollegiatstiftes zu Glogau.”

¹⁹ See Feldmann, Schlesien, pp. 101-102, esp. n. 300: “Die zahlreichen Notizen über Glogauer Begebenheiten ... beweisen dies.”

²⁰ Fol. 56v: “Anno LXVII feria sexta obiit honorabilis dominus Mathias Weigant de Lobin vicarius ecclesie collegiate Glogovie Maioris specialis fautor meus et promotor cuius anime miseratur cunctipotens deus.” The record of payment is found on f. 124v.

in Bohemia and Moravia. If Naustat was a peripatetic student, the individual treatises forming the collection could have been written in several academic centers, but Naustat offers us only dates and records no places in which he is working. Thus the provenance of the codex and details of its contents offer at least circumstantial evidence that it originated somewhere within the triangle roughly defined by Cracow, Glogow, and Prague, with Glogow and Silesia being the area in which Naustat had the narrowest personal, academic, and musical ties.

While the manuscript itself was written between 1454 and 1462, the contents of the manuscript appear to have originated well before the production of the codex; for the Wrocław compilation of scholastic texts is precisely that: a copy of texts that Georgius Naustat collected from earlier sources. Evidence at every hand reveals that all layers of text in the book were copied from earlier sources: repetitions of words or groups of words (sometimes expunged, sometimes left standing), marginal and interlinear corrections to the text, erasures and crossed-out words betray the copyist at work. The scholastic and pedantic character of glosses as well as awkward placement of single-word interlinear glosses argue that even the layer of commentary appears to have been copied from an earlier exemplar along with the principal text.²¹

Finally, one must note the rather corrupt state of the text of TH I found in the Wrocław codex. Several sentences would be impossible to parse absent concordances in TH VIII and LZ²²; key words and phrases are missing in the Wrocław text that must be restored based on subsequent texts. In the tonary examples and *differentiae* are obviously omitted,²³ significantly compromising the integrity of the tonary. Yet chapter 9 of book 1 – the chapter treating melodic intervals – illustrates most extensively some of the textual problems in the only extant source containing this crucial text in the *Traditio Hollandrini*.²⁴ Two enumerations of nine intervals appear in

²¹ Textual comparisons between treatises in the *Traditio Hollandrini* in Bernhard/Witkowska-Zaremba, *Lehrtradition*, offer evidence that argues for the existence of at least three earlier exemplars of TH I: in addition to the (Silesian?) source used by TH I, the broad tradition would also require one in Cracow that served as the source for TH IX, plus one in Bohemia that was used by TH XI. See Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 122-123/268-269.

²² See 1, 5, 12-13; 2, 5, 7; 2, 5, 8.

²³ The *differentia* for *Benedictus* and *Magnificat* is missing for the first mode (see 2, 8, 9); a ferial *differentia* is omitted for the fourth mode (see 2, 11, 6, and commentary on tonary).

²⁴ For a discussion of specific passages from the chapter, see Commentary on 1, 9.

the chapter²⁵ – each of which is derived from Hermannus Contractus: the first of these lists omits the *diapente cum semitonio* and the *diapente cum tono*, intervals clearly counted in Hermannus and also enumerated in a parallel passage from TH VIII; the second is discovered in a simple list of intervals, and the fundamental interval of the diatessaron is omitted from the inventory. But in this second list the interlinear glosses offer numbers for each interval, and the diapason is counted as the ninth interval (in the iterations of the list in other treatises the diapason is not counted among melodic interval but is considered an addition²⁶); the glosses consequently can be viewed as themselves compromised by the corrupt principal text. Since it is highly improbable that this corruption on multiple layers occurred at the hand of Naustat in the Wrocław codex, and since it is similarly unlikely that the obvious theoretical incompetence originated at the composition of the treatise itself, we must posit at least one corrupt exemplar between the origins of the treatise and Naustat's copy.

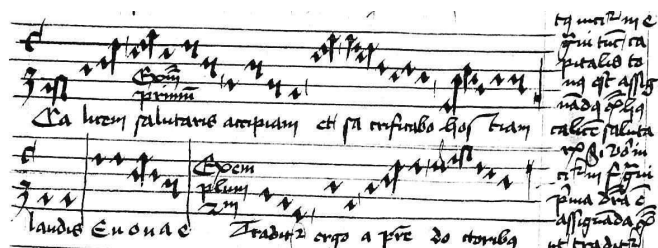
When addressing the question of the quality of text transmitted in the Wrocław codex, the character of musical notations in the manuscript must be confronted. Notation is found in two treatises found in the codex: 1) in the tonary that is distributed somewhat haphazardly on either side of TH I (ff. 244r-249v, 395rv, 404rv²⁷) and 2) within the folios containing TH I (ff. 251r-286r). Two types of notation are used in these folios: 1) a gothic *Hufnagelschrift* that is characteristic of most manuscripts transmitting the *Traditio Hollandrini* and 2) a 'bilingual' notation combining letter notation with solfege syllables written above the letters – a notation that is found within the *Traditio Hollandrini* only in the tonary of TH I (ff. 279v-286r). The *Hufnagel*-notation is clearly divided into three levels, levels that one might term 'degrees of competence.' The notation within the tonary is of a very high quality, completely competent and very professionally written. Each *punctum* is written with an anticipatory stroke, very thin, at a 45° angle; each note is 'diamond' shaped and at the bottom right one finds a very small release stroke. The multi-note neumes are written with care and confidence, and one is left with the impression of a professional musical scribe

²⁵ 1, 9, 4-18, and 1, 9, 30.

²⁶ See, e.g., I.Z. 3, 72: quibus omnibus superadditur dyapason.

²⁷ On f. 404v is added a table of neumes, a table that is actually independent of the tonary (see following note).

at work.²⁸ An example of this highest level of musical notation can be seen in the following example:



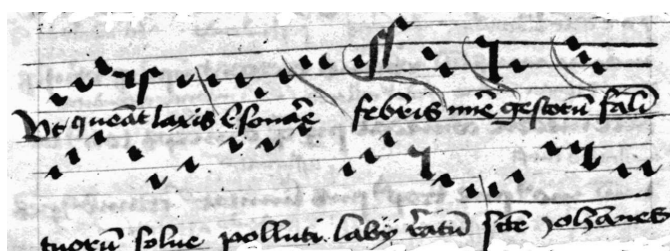
Example 1 (Wrf. 244r)

Since the theoretical text of the tonary in these folios is written primarily in the margins and in and around the notation (in the hand of Naustat), one is left with the impression that a professional musical scribe copied the staves and neumes into the folios for Naustat, leaving some space for theoretical commentary; and only thereafter did Naustat copy the texts for antiphons, verses, and *saeculorum amen* under the notation, as well as the theoretical text around the notation in the margins and wherever else he could find space.

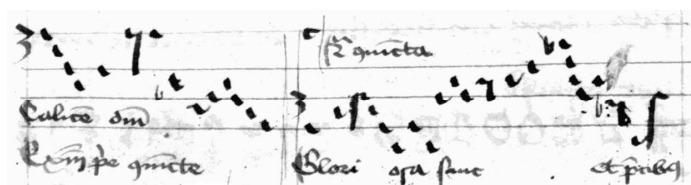
The second level of *Hufnagelschrift* is found within the layer of running commentary in two specific examples: the notation of the hymn *Ut quaeant laxis* (f. 254v) and the notation of the *coniunctae* (f. 267v). The scribe of these examples is not the scribe who copied the notation for the tonary. While the individual *puncta* are similar to those found in the earlier folios, the anticipatory strokes are not as well defined, or are even missing entirely, and they tend to lose their crisp diamond shape and fade off to the right like a diamond- or even triangular-shaped flag. Some of the multi-note neumes are written with confidence and according to traditional principles of *Hufnagelschrift*, but multi-note neumes often are dissolved into a series of discrete *puncta* – thereby losing their canonic neumatic form. I suggest that Naustat himself is copying these examples, and is generally trying to reproduce the forms he sees in his exemplar. The notation ap-

²⁸ For a particularly impressive example of this scribe's ability, see the table of neumes ("Eptaphonus, strophicus ...") on f. 404v; a facsimile of the folio is found in Michael Bernhard: *Die Überlieferung der Neumennamen im lateinischen Mittelalter*. In: M. Bernhard (ed.): *Quellen und Studien zur Musiktheorie des Mittelalters* 2, VMK 13, Munich 1997, pp. 13-91, see p. 40 (under A. „Eptaphonus, strophicus“ [Tabula brevis 1]).

pears more according to canon in the notation of the hymn (see Example 2), yet the copyist had difficulty coordinating notation and text in the first staff. In the notation of the *coniunctae* (see Example 3) the proper forms of the neumes begin to disintegrate into a series of *puncta* written in a vaguely defined vicinity.



Example 2 (W'r f. 254v)

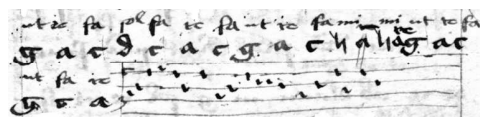


Example 3 (W'r f. 267v)

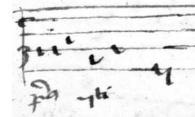
While the level of competency in these examples falls somewhat below that found in the folios containing the tonary, the notation is basically functional, that is, one can sing the examples – although that takes some effort in the notation of the *coniunctae*.

The third layer of *Hufnagelschrift* is found in the margins of the tonary offered in the final chapters of the second book of TH I. The actual notation presenting the *differentiae* and *versus* in the principle text of these chapters consists of letters with solfege syllables (see below). In the margins of these folios one finds what appear to be attempted transcriptions of the alphabetic notation into staff notation, although the presence of a transcription is by no means consistent (many examples, particularly those for responsory verses, are simply omitted). It seems that the scribe for the transcriptions was Naustat, and moreover it seems that he is attempting the actual transcription himself. If an exemplar for these brief efforts existed, it would have had to be corrupted beyond rescue. The staff-notation

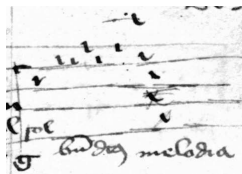
of this level consists almost wholly of *puncta*; since no indication of neumatic grouping is offered in the alphabetic notation, the few neumatic groupings that are found in these examples seem very insecure and not very confidently written. Since little beyond insight into the insecurity and inability of the scribe is gained in these examples, they are not brought into the edition of TH I. Thus I offer four examples of notation from the third level in order to see what I consider 'Naustat-as-transcribing-scribe' at work: in Example 4a one sees a transcription of the *versus* for introits in the third tone (TH I 2, 10, 8), a transcription which faithfully reproduces the pitches offered in the alphabetic notation, but which offers no indication of which notes should be joined together in neumatic groups; Example 4b presents a transcription of the principal *differentia* for the fifth tone, written in alphabetic notation as *c c d h c a G* (TH I 2, 12, 2), and while the proper grouping of the last two notes is recorded in a clivis, the example is written on *F* rather than on *c*; in Example 4c the scribe has attempted to transcribe the *differentia* for the *Magnificat* or *Benedictus* in the fourth tone (*E G G a G a c G E* in TH I 2, 11, 7), yet again he has placed the *puncta* in the improper range (*c* rather than *F*), and he added two further *puncta* (the proper *G E*), which he subsequently expunged; in Example 4d one sees the scribe begin a transcription of the responsory verse for the first tone (TH I 2, 8 10), but after attempting the beginning of the transcription he capitulates to the difficulty of the challenging verse and leaves the remainder of his staves empty.



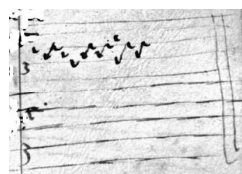
Example 4a (Wr f. 282r)



Example 4b (Wr f. 283v)



Example 4c (Wr f. 283r)



Example 4d (Wr f. 280r)

While it is perhaps interesting to see a fifteenth-century copyist struggle to transcribe alphabetic notation into staff notation, no significant insight into the theory contained in the treatise is gained in these attempts, and no significant clarification of the examples of *differentiae* and *versus* are gleaned from these stabs at transcription.

The problem encountered by Naustat in transcribing the tonary was caused to no small extent by the nature of the notation he was transcribing and the quality of his exemplar itself. Thus the second type of notation found in TH I must be examined – the ‘bilingual’ notation combining letter notation with solfege syllables (for an example, see above Example 4a). The rather focused and discrete pedagogical program of this treatise – *Opusculum monacordale* – was to set out the specific pitches forming the foundation of liturgical chant using the monochord, the instrument which infallibly demonstrates these musical pitches;²⁹ yet immediately after the pitches are unfolded on the monochord (1, 4), the letters are applied to the musical hand (1, 5), and functions of each pitch-letter are defined by the solfege syllables and the three genera of hexachords mutating throughout the pitch collection. Throughout the treatise pitches are consistently written with both letter and solfege syllable; no grouping of pitches into tetrachords or other functional units are offered. While the author makes reference to pitches falling in spaces or being written on lines (e.g., 1, 6, 2), staff notation seems systematically avoided in *Opusculum monacordale*. Thus when the fundamentals of psalmody are presented in the concluding chapters of the second book, letters with solfege syllables above them are the only notation employed. Insofar as no texts – not even *enouae* – are written under the letters and syllables, the notation in the tonary is strikingly abstract in comparison with other tonaries; yet this notation logically follows given the restrictions to letters and solfege functions used throughout the treatise. One can only assume that the author of *Opusculum monacordale* took for granted that his reader knew the *differentiae* and *versus* given in the tonary through liturgical practice, and that the notated versions were intended to teach the reader the letters and solfege syllables associated with the known melody or melodic fragment. Despite consistency and assumptions the notation seems to have been fiendishly difficult to copy accurately; mistakes of both omission and commission occur throughout the tonary as

²⁹ TH I 1, 3, 13: Quod eciam monacordum ipsas musicales voces infallibiliter, si regulariter est mensuratum, ostendit.

the scribe attempted faithfully to copy the abstract series of letters and syllables.³⁰ Thus the notation expressed in letters and syllables in the Wrocław codex is at best a reflection of what the author originally composed; moreover it is impossible to determine whether the poor state of these musical examples originated in Naustat's copy or in his exemplar. Only through comparison of the examples in *Opusculum monacordale* with later tonaries in the *Traditio Hollandrini* can the *differentiae* and *versus* be partially reconstructed.

Thus given the facts that the collection of texts found in the Wrocław manuscript were copied by a single hand during the sixth and seventh decades of the fifteenth century, that glosses as well as texts for all contents in the codex seem copied from earlier exemplars, and that no texts in the source originated in the codex or at the time the codex was copied, we can conclude with reasonable certainty that the texts within the collection as a whole originated *at latest* during the first half of the fifteenth century, and that the origin of TH I falls within that first half.

3. THE TEXTS

Within this collection of literary treatises and liturgical poetry, immediately between the collections of hymns and sequences (each with extensive glosses), we find a clearly notated tonary prescribing musical practice for mass and the canonical hours, and the textual complex named TRAD. Holl. I. The tonary will be presented and discussed in other places in these volumes, while we now turn to an examination of three textual layers that form TH I.

A. The principal text – Opusculum monacordale:

The *Opusculum monacordale* reflects in fundamental ways the theoretical tradition associated with the illusive Hollandrinus: it uses verses as a means of pedagogically unfolding basics of musical theory; it contains the theory of *coniunctae*, and associates that theory with the Guidonian hand; it uses the concept of *differentia capitalis* in the chapters containing the tonary, and associates a *tonus peregrinus* with the eighth mode. Yet this treatise is rather exceptional when viewed within the tradition as a whole: and its excep-

³⁰ For concrete examples of difficulties in these notations, see Commentary for chapters 2, 8-15.

tional character may be characterized with three adjectives: compact, disciplined, scholastic.

Of all extant treatises associated with the *Traditio Hollandrini*, *Opusculum monacordale* is strikingly dense and direct. Each brief section or chapter of the text seems to have a clearly defined segment of theory to communicate, and it carries out this task in as direct and efficient a manner as possible.³¹ The whole is organized into a Proemium and two books,³² the first offering nine chapters treating a pitch-collection, which itself is based on a division of the monochord and the functions of pitches is viewed through the prism of a Guidonian hand; chapters on the *coniunctae* and interval theory round out the basic fundamentals of what might be termed musical literacy. The second book concisely and systematically explicates the eight modes and their basic characteristics (2, 1-7), and concludes with chapters containing a tonary presenting mode by mode the musical entities essential to sing the divine office and mass (2, 8-15): the *differentiae* for ferial psalmody, the tones for the *Benedictus* and *Magnificat*, the tones for antiphonal psalmody of mass (introit and, perhaps, communion), and the basic outline of the tone for responsory verses in each mode (thereby enabling the cantor to sing the *Gloria patri* when required within a responsory). A brief final chapter that recognizes the invariably differing liturgical differences among dioceses and their ensuing musical variants rhetorically closes the treatise with a Christian benediction. Some of the chapters are very brief, for example four (1,2) or five (1,3) sentences, and many of the ‘longer’ chapters (e.g., 1,5) are made longer by extended groups of verses. One is left with the impression that each sentence, phrase, and word is carefully chosen and crafted, and no extra padding or wasted comment is allowed within this text. Its density and compactness are essential to its character.

The disciplined focus on the monochord and the solfege system as embodied in the Guidonian hand represents a second defining characteristic of *Opusculum monacordale*. Only two treatises in the *Traditio Hollandrini* contain monochord division: the present treatise and TH VIII. While TH VIII represents a much longer and more defused treatise that approaches topics not necessarily connected intimately with the monochord, *Opusculum monacordale* never strays from a rather narrow focus on the set of pitches derived

³¹ See Feldmann, p. 203, where the treatise’s “Knappheit” is described belonging to its essential characteristics (“gehört zu seinen wesentlichen Merkmalen”).

³² The principal evidence for division of the treatise into two books is given in the gloss 2, 1, 2,a: The word “iam” is explained by the comment “in presenti libro 2^o.”

in the monochord division functionally defined by their solfege syllables. The author of the work even prescribes that the treatise be called “opusculum monacordale,” for the treatise is based on the monochord (“per monachordum vadit”) and through this instrument principles are infallibly demonstrated (“per ipsum infallibiliter demonstratur”).³³ Theory that in other sources is found “scattered and diffuse,”³⁴ is brought together here in a highly focused form. Musical pitch is discussed from only two perspectives in the treatise: from the letters or *claves* derived through the monochord, and from the functions of those pitches defined by solfege syllables unfolded on the musical hand. The treatise itself eschews any representation of pitch other than letters and solfege syllables. No staff-notation forms an integral part of the principal text, and no musical examples are offered to demonstrate particular theoretical or practical theses. Even the tonary offers every set of pitches for a particular psalm or responsory tone with letters and syllables without further notation, and furthermore without reference to any specific antiphon, responsory, or even psalm – except for giving the words *Magnificat* and *Benedictus* to identify the tone for the major canticles. Every example of musical notation and all musical examples associated with TH I are found in the layer of commentary, not in the principal text. This disciplined focus is obviously intentional, for it is unique within the *Traditio Hollandrini* and indeed rare in music theory as a whole.

By describing the treatise as scholastic, I mean that the character of the text is at once didactic and representative of a kind of scholarship immersed in the biblical and liturgical traditions of late medieval clerics. The didactic character is evident in its pedagogical unfolding of basic rudiments concerning pitch and functions in the first book, and in its systematic and yet practical explication of the modes in the second book. Moreover, the character of the theory covered in the treatise is essentially elementary: no new theoretical ground is broken, speculative theory has little or no place in the discussions and the pedagogy is both basic and essential to one practicing chant in a liturgical context. At the same time one may observe a kind of learned clerical culture that is not particularly typical in traditional music-theoretical texts, even within the broader context of the *Traditio Hollandrini*; for a significant tradition of biblical scholarship seems to lie

³³ See pr. 12: Opusculum autem hoc, eo quod per monacordum vadit et per ipsum infallibiliter demonstratur, monacordale censui vocitandum.

³⁴ pr. 11: in aliis libris musicis sparsim et diffuse.

just under the surface of the prose. On two occasions literal quotations from scripture are incorporated into the text with no citation: 1) when discussing the double function and two-fold pitches of *b-fa b-mi*, the author seems almost unconsciously to draw on Psalm 117, 23 in explaining the phenomenon: it is “marvelous in our eyes” – “est mirabile in oculis nostris” (1, 7, 13); 2) when introducing his division of the monochord, as a means of referring to earlier divisions he uses language from the opening of *Hebrews*: “et mensura *multifarie multisque modis olim locuti sunt plures*” (1, 4, 2).³⁵ When articulating his approach to setting out the principles of the discipline of music, the author appeals to the model of Ezra, the scholar of Hebrew scriptures who was responsible for preserving the law (pr. 6); and in a sentence that follows he cites the great value placed on music by “teachers and rabbis” (pr. 8: “doctores et rabi”). This represents the only reference to Ezra in the Hollandrinus tradition, indeed one of the few references to Ezra in music theory³⁶, and the reference to “rabi” is exceptional in such a theoretical text. Such references exemplify the ‘scholastic’ character of *Opusculum monacordale*. This didactic treatise is clearly designed for use in schools, but the schools intended for the treatise seem particularly clerical.

B. The Commentary

The second layer of text preserved in TH I is identified by the small script which offers introductory comments, an introduction of Valendrinus as *causa efficiens* of the principal treatise, and thereafter interrupts the text of the principal treatise in the earlier chapters. With the exception of the initial passages contained in this layer, all text in this layer relates directly to specific passages found in the principal text, and can even be considered more extended glosses on *Opusculum monacordale*. Yet the opening sentences of the second layer (acc. 1-24) form an independent discussion not directly related to any specific passage in the principal text, rather an extended

³⁵ Hbr. 1, 1: “multifariam (*vel* multifarie) et multis (*vel* multisque) modis olim Deus loquens patribus in prophetis”; cf. Alleluia verse for Sunday within the octave of Christmas: *Multifarie olim Deus loquens in prophetis ...*

³⁶ Amerus (1271) refers to the manner in which Ezra read the law as justification for clear articulation of distinctions in performing (AMERUS 26, 7); an anonymous writing shortly before 1400 cited a passage from Ezra as justification for prudent and modest deportment by cantors (ANON. Couss. V p. 134, 5.) Neither of these citations reflects the broad context of preserving and honoring a specific tradition as articulated in the present text.

commentary on a clause in the opening lines of Boethius's musical treatise: *ut nulla omnino sit aetas quae a cantilenae dulcis delectatione seiuncta sit* (BOETH. mus. 1, 1 p. 180, 2-3). The positive affect of music on all ages leads to a discussion of the seven ages of humankind, with citations of various authorities for each of the seven ages. The presence of the passage as a self-contained text in a manuscript from the late fifteenth century further confirms the independence of this short passage; the manuscript is London, British Library, Arundel 299, where the short treatise is found on f. 88rv: The manuscript, apparently copied in 1491, is a small paper codex (150x105mm) containing a collection of astronomical, musical, and alchemical texts. The musical section of the book is found in folios 29-90, and the longest treatise found in these pages is the text of TH XIX, thereby attesting to the placement of this codex within the broad theoretical tradition of the *Traditio Hollandrini*.³⁷ The presence of alchemical and medical texts written in German (ff. 92-99) suggest that the origin of the codex was an area of fifteenth-century Europe where German was spoken.

The text found on folio 88rv of the London codex is clearly related to the text found at the beginning of TH I in the Wrocław manuscript, but the relation between the two sources is obviously indirect. Neither of these iterations of the little treatise appears to be an exemplar of the other; thus each seems to relate back – probably indirectly through several copies – to a common exemplar. The text found in the London codex is even flawed by the omission of one entire age, namely *virilitas* (see lines 17-19), and in the Wrocław manuscript even records evidence that animals as well are affected by music, and it appends several sentences of closing flourishes. Again it should be stressed that this initial text associated with TH I bears no direct relation to the principal text; at some moment in the textual history of this little text it seems to have become an opening appendage to TH I. The two iterations of the little treatise are printed side-by-side in our edition. The remainder of the second layer of text in TH I is found only in the Wrocław manuscript.

After the discussion of the seven ages of man, the second layer of TH I relates directly to the principal layer, and forms a brief introduction to the commentary on *Opusculum monacordale*. The second layer names “Valendrinus” the *causa efficiens* of the first layer (the principal treatise), and several verses concerning the invention of music are offered that are associated

³⁷ For a description by M. Huglo and N. Phillips, see RISM B III 4, pp. 64-66.

with the same *causa*. Thereafter, however, the second layer interrupts the flow of *Opusculum monacordale* with commentary or offers commentary at the end of chapters. Given the fact that the *Opusculum monacordale* is treated as an ‘authoritative’ text by the second layer, and that the second layer is dependent on the first as the source of its elaboration, one might posit an earlier exemplar in the textual tradition wherein the second layer of commentary formed marginal glosses, and at some point the marginal commentary was copied into the central space on the page between sections of the principal text.

A commentary on a passage generally begins with the phrase “circa litteram notandum,” and the discussion that follows rather loosely elaborates the theory in question, often drawing from sources consistent with the tradition. The commentator seems to have had TH VIII at hand, for many passages seem to be drawing directly from this source³⁸; other treatises which may be directly or indirectly related to the commentary are: TH IX, TH XXI, and Sz.³⁹ Some of the commentary seems so carelessly collected that it repeats theory – indeed literal passages – that appear in the principle text: at TH I 1, 1, 10 a passage seems taken from TH VIII (7, 9) that will be repeated quite literally at TH I 1, 1, 44.⁴⁰ Other passages of commentary (e.g., 1, 2, 3-16) can be traced to no specific source and are competent and articulate commentary.

Notation of examples seems to have been of particular interest to the commentators, for the commentary offers staff-notation for Guido’s *Ut queant laxis* (1, 1, 9) and notated examples for each of the *coniunctae* (1, 8, 11-25). Insofar as *Opusculum monacordale* eschews the use of staff-notation and specific musical examples, the chant examples in the layer of com-

³⁸ For example, TH I 1, 1, 10 = TH VIII 7, 3; TH I 1, 1, 15 = TH VIII, 3, 9; TH I 1, 3, 27 = TH VIII, 10, 2.

³⁹ See Tables of Concordances in vol. VIII of *Traditio Iohannis Hollandrini*.

⁴⁰ Cf. the thorough examination of this particular passage using traditional stemmatic methodology in Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 75-76, 220-222. Given the unique character of transmission within a teaching tradition (including the possible role of oral tradition), particularly in a layer of gloss-like commentary, I approach even such persuasive reconstructions of “the process in which these texts came into being” with a degree of skepticism. Nevertheless the process of textual formation presented as the second alternative (p. 76/222 no. 2) seems consistent with my view: the repeated appearance of sentences and specific theory from TH VIII in the layer of commentary suggests rather convincingly that the commentator had a copy of TH VIII or a closely related text at hand, indeed along with several other sources, when he elaborated on certain basic theories presented so tersely in the *Opusculum monacordale*.

mentary must have served well those readers of the original text, particularly those for whom the theory of *coniunctae* was wholly abstract.

C. The interlinear and marginal glosses

If one glances at any page of the *Opusculum monacordale* in the Wrocław codex, one sees almost as much text written between the broadly spaced lines as text contained on the lines themselves. The glosses are ubiquitous, and they are written in a very small and compact cursive script with ever-present abbreviations, and they remain a challenge to decipher. Yet the glosses sometimes give significant insight both into the instructional program and the theoretical integrity of the triple-layered text TH I. The vast majority of this layer has been written between the lines by the same hand that has copied the remaining layers. Most of the glosses are of a somewhat academic – if not pedantic – nature; these may be divided into 1) seemingly endless reinterpretation of rhetorical particles (e.g., *eciam* for *et*, *quia* for *enim*, *sed* for *autem*, *tamen* for *sed*, *ideo* for *eo quod*, etc., etc); 2) synonyms for verbs (e.g., *locuntur* for *ponuntur*, *appellamus* for *nominamus*, *interpretatur* for *nuncupatur*, *resultabit* for *sic veniet*); 3) qualifying adjectives for nouns; 4) indication of antecedents for relative pronouns. This manner of glossing seems to pervade the entire Wrocław codex, for the same kind of interlinear commentary is found in both the collection of hymns and the collection of sequences.

At several moments the glossing hand has recorded somewhat more extended or elaborate glosses in the margins. Marginal glosses serve principally to point out a definition (e.g., 1, 3, 16; 1, 6, 2 and 3; 2, 1, 7); in 1, 8 each of the *coniunctae* is highlighted by an enumeration in the margin. In a very few instances, glosses with theoretical content are found in the margin: 2, 2, 6 offers a brief explanation of the modes with a chart of their names; one sentence concerning the modes is found in the margin by 2, 5, 14; and notated pitches for finals and their corresponding tenors are seen in the margin at 2, 7, 1-2.

One gloss in particular is helpful in understanding the original structure of *Opusculum monacordale*; for at 2, 1, 2, 2 the word “iam” is given the gloss, “in presenti libro 2^o.” While basic divisions of the text are recognized by large capitals, the two-book structure of the work would not have been demonstrably clear without this particular gloss. Once the treatise as a whole is viewed in light of this gloss, the overall structure becomes quite

obvious: Book I deals with fundamentals of pitch and function; Book II treats the modes.

The glosses at times rise above the academic plane and reveal a genuine expertise in music theory and chant, indeed of theory and chant in the Hollandrinus tradition as a whole. When *Opusculum monacordale* discusses eighth-mode chants that begin with a repeated *c*, the gloss offers a musical example: “unam notam sepius repetendo ut in *Zelus domus tue*” (2, 15, 7g). The same antiphon is cited for the same *differentia* in other tonaries within the Hollandrinus tradition (see eighth mode in TON. Vratisl., TH II, TH III, TH V, TH XVI, TH XXI, and LZ). When dividing the monochord, three glosses (1, 4, 7m; 1, 4, 7q; and 1, 4, 16d) clarify the actual production of sound using a movable bridge with technical vocabulary that is particular to TH I and TH VIII; these glosses clearly enlighten the original text with the term *statuncula*, a technical term particular to the *Traditio Hollandrini*.

4. THE VALENDRINUS/HOLLANDRINUS QUESTION

When approaching the questions of attribution or authorship within the *Traditio Hollandrini*, one must never underestimate the limitations of our knowledge. When these questions are turned on the *Opusculum monacordale*, one should probably begin by considering the remark found in the layer of extended commentary that one Johannes Valendrinus is *causa efficiens* of the following *musica* (TH I 1, accessus, 31). Moreover in the next sentence the same layer of commentary links a series of verses (“Pitagoras reperit, transfert Bohecius ipse ...”) by association with the same *causa*, verses which LZ (pr. 35-40) likewise associates with Johannes Hollandrinus using the same expression, namely *causa efficiens*.⁴¹ But these verses are ubiquitous within the broad tradition of Hollandrinus,⁴² and help little in tying down the position of *Opusculum monacordale* within the *Traditio Hollandrini*. Even after twenty-five texts associated with the broad tradition have been thoroughly sifted and sorted, the figure of Hollandrinus himself, the *causa efficiens* of the tradition, remains more illusive than concrete in nature. We know neither place nor time for this magisterial authority casting his shadow over a century of musical thought in central Europe. It seems difficult even to get

⁴¹ TH V pr. 36-41, makes the same association, but he seems to be drawing directly on LZ.

⁴² TH VIII 5, 10-12; TH XI 1, 4-6; TH XII 1, 3-6; TH XV 2, 21-14; TH XVII 1, 41-43, TH XIX 48-49; Sz 1, 23-26.

purchase on the question, to find a place where one can begin to form a consequential line of argument concerning the role of this impressive figure in fifteenth-century music theory. The place and source of *Opusculum monacordale* within the tradition seems even more problematic, for in this instance we are working with a text that is by no means in pristine state, a text with many obvious corruptions recorded in a single manuscript from the second half of the fifteenth century, yet a text that is central in many respects to the tradition and even may occupy a place at the very beginning of the tradition. Thus the following remarks represent an exercise in skeptical equipollence as much as they offer a sincere attempt to determine the place of *Opusculum monacordale* within the *Traditio Hollandrini*. The order in which I approach the question in the following paragraphs is arbitrary rather than causal – I have discovered no causal approach – and any conclusions suggested in my summation should be viewed from that perspective.

A. Parallels between Opusculum monacordale and TH VIII

A cursory glance at concordances between texts⁴³ in the *Traditio Hollandrini* demonstrates that very close parallels exist between the *Opusculum monacordale* and TH VIII, yet neither of these treatises, on philological grounds, can be posited as the source for the other. A date and place can be established for TH VIII: a colophon at the end of the treatise in manuscript *Pa* cites the year 1402 as the date of origin of the treatise, and manuscript *Kk* cites the University of Prague as the place of origin.⁴⁴ Neither *Opusculum monacordale* nor TH VIII cites Hollandrinus within its respective text, yet both contain crucial definitions and verses that are attributed to Hollandrinus in later treatises in the tradition. By association then the *Opusculum monacordale* might be considered roughly contemporary with TH VIII; or, to put it another way, both of these treatises *may* stand together at the beginning of what we name the *Traditio Hollandrini*. If a systematic argument seems impossible, this seems to be a reasonable place to begin ‘testing the waters.’

Central to both of these texts is the division of a monochord (TH I 1, 4 and TH VIII, 3, 2-20), and these two treatises are the only texts in the *Traditio Hollandrini* which treat the monochord. Moreover, while both of

⁴³ See Volume VIII.

⁴⁴ See introduction to TRAD. HOLL. VIII.

these expositions of the monochord draw significantly on the division of John Cotton, the specific parallels between TH I and TH VIII beyond the words of John argue for a closer relation than merely a common source once removed. Both passages treating the monochord even open with the same biblical reference to the beginning of Hebrews⁴⁵; and while *Opusculum monacordale* remains more focused and disciplined, TH VIII more demonstrative and effusive, certain turns of phrase in parallel passages demonstrate the very close association between the two treatises, as the following excerpts demonstrate:

TH I 1, 4, 6	TH VIII, 3, 7-10
Moderni autem <i>ex viginti una litteris monacordum constituentes</i> diversis tamen et intricatis ab antiquis quidem derelictis dimensiones monacordi nimis posuerunt <i>stili prolixitate animos audiencium reddentes tediosos,</i> quorum obviando prolixitati, veritati assenciendo unum ex multis modum dimeciendi monacordum, <i>qui faciliior ac celerior nobis videbatur, regulis nostris inserere curavimus precise ut sequitur.</i>	Nos autem plus moderni, in quos fines seculorum devenerunt, maluimus habundare quam deficere in eisdem premissis septemdecim litteris, ut dictum est prius, ad compositionem musice manus et musici monacordi 4^{or} litteras sive notulas adiunximus <i>ex viginti una litteris constituentes musicum monacordum.</i> Per has nimirum litteras monacordi fit divisio et mensura. Quamquam igitur varii ac diversi sint modi per dictas litteras monocordice dimensionis a nostris predecessoribus derelictae, eas tamen enumerare foret nedum longum quin ymmo tediosum, non etenim legentibus proficerent, sed eos potius in <i>stili prolixitate redderent tediosos.</i> Quapropter perpendentes illud Oracii: “Quicquid precipies, esto brevis”, compendiosum diligens, ex multis monacordi dimensionibus unam que <i>faciliior ac celerior nobis videbatur, regulis nostris inserere curavimus precise, ut sequitur.</i>

Yet in these passages, and in many other related passages, it is impossible to determine a direction of copying, that is, it is impossible to deter-

⁴⁵ Even in this striking parallel problems arise: TH I 1, 4, 2 begins the quote with “multifarie multisque modis olim locuti ...” yet TH VIII 3, 1 offers “Multifariam multisque modis olim locuti ...” *Multifarie* / *multifariam* represent variants in the textual tradition of the verse, a variant reinforced by the Alleluia verse for the Octave of Christmas, “Multifarie olim Deus loquens ...”; nevertheless it is puzzling, to say the least, that the only places in musical theory that the verse is cited – moreover within clearly related texts – a variant of this nature appears.

mine whether TH VIII took TH I and elaborated and expanded his text, or whether TH I took TH VIII and made it more focused. Furthermore there remains the possibility that both treatises may be based on some common source no longer extant.

The facts that the monochord plays such a central role in TH I and TH VIII, and that in other treatises in the tradition the pedagogical instrument plays no role whatsoever, point to a shared ‘conservative’ character in these treatises. The division of the monochord seems associated more with theory from the earlier than from the later Middle Ages;⁴⁶ and the particularly focused treatment of pitch and notation in TH I makes it seem even more conservative than TH VIII. This element of shared conservatism in the two treatises places them at least conceptually at the beginning of the tradition.

One further passage may serve to demonstrate the rather remarkable – and puzzling – relation between TH VIII and TH I. In the second chapter of *Opusculum monacordale* (1, 2) the author enumerates the musical notes, and in so doing he uses a rather unusual turn of phrase: “ob dulcis cantus melodiam fiendam.” Well into his treatise the author of TH VIII approaches the same subject, but in a considerably more expanded manner; yet in a similar – but by no means identical – context the same phrase occurs:

TH I 1, 2, 1	TH VIII 8, 5
Hiis itaque notulis musicis quidam priorum pluribus, nonnulli verum paucioribus utebantur, posteriores vero <i>ob dulcis cantus melodiam fiendam</i> ultra has adhuc ·b· molle sive rotundum adinvenerunt, quod utrique ·b· quadrato acuto videlicet et excellenti adiunxerunt, propter quod et a quibusdam Greco vocabulo <i>sinemenon</i>, quod Latine sonat <i>adiunctum</i>, extitit appellatum.	Nondum enim ·Γ· Grecum additum fuit nec ·b· molle vel rotundum, quod a quibusdam <i>synemmenon</i> Greco nomine, id est <i>adiunctum</i>, appellatur, eo quod post alias litteras inventum est et inter alias litteras numeratum, <i>ob dulcis cantus melodiam fiendam</i> finaliter adinventum.

Parallels such as this example leave one with the inescapable conclusion that TH I and TH VIII are somehow very closely related, yet the exact nature of the relation seems to defy traditional philological analyses.

⁴⁶ Cf. attitudes toward the monochord in the later treatises within the tradition discussed in Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 99-100/245-246.

Given the secure dating of TH VIII at the beginning of the fifteenth century, given the close parallels between TH VIII and TH I, given their rather conservative treatment of the monochord, and given the possibility that the *Wr* is a copy of a source with roots extending into the early fifteenth century, it seems plausible to consider the possibility that these two texts stand somehow together at the beginning of the theoretical tradition we term *Traditio Hollandrini*, and it further seems reasonable to test this possibility by examining further dimensions of these two texts in relation to the tradition as a whole.

B. Three Definitions in TH VIII and TH I and the Hollandrinus Tradition

Three definitions of technical terms are offered in both TH I and TH VIII, definitions which characterize the *Traditio Hollandrini* as a whole: *manus*, *cantus*, and *coniuncta*. These definitions are essential to consider in attempting to determine the relation of *Opusculum monacordale* to the tradition as a whole.

manus

TH I 1, 4, 19 offers the following definition of the musical (Guidonian) hand:

Manus enim musica est vtrum musicalium clavigera proprietatumque earum demonstratrix, ad cantum regulariter addiscendum flexuris articulorum tamquam lineis et spaciis adornata.

A very similar definition is found in TH VIII 6, 10, yet two phrases found in TH I (“*proprietatumque earum*” and “*tamquam lineis et spaciis*”) are not present in the definition:

Est autem manus, prout sufficit ad propositum, vtrum musicalium clavigera demonstratrix ad cantum regulariter addiscendum flexuris articulorum adornata.

The term *clavigera* holds a central place in these definitions, and the term seems to appear in musical theory for the first time around the time of the beginning of the Hollandrinus tradition. It is also found outside of the Hollandrinus proper in the work of one Johannes de Olomons:

IOH. OLOM. 4 p. 11: Unde manu in praesenti est vtrum musicalium clavigera digitorum adornata nominibus proprietatibusque distincta.

Insofar as the *Palma choralis* of Olomons was written after the date established for TH VIII,⁴⁷ one must assume that Olomons and the Hollandrinus tradition shared a common source for the definition, or perhaps even that a text in the Hollandrinus tradition served as Olomons' source. Nevertheless while the expression "proprietaryumque earum" found in the definition of TH I is similar to the "nominibus proprietatibusque distincta" of Olomons' definition, "proprietaryumque earum" is not found in the definition of TH VIII. The phrase "tamquam lineis et spaciis" from the definition of TH I is found neither in the definition of TH VIII nor in that of Olomons. Thus again the two texts (TH VIII and TH I) of the Hollandrinus tradition are clearly related, but not exactly the same, and it is difficult to define the relation between them any more closely.

The definition of *manus* appears in subsequent treatises (now assuming that TH I is earlier) in variations that confirm both versions of the definition. TH X (A 34) and TH XV (3, 4) repeat the definition as found in TH VIII; LZ and Sz similarly repeat definitions which, while not literal repetitions, relate more to TH VIII than to TH I.⁴⁸ TH XII, however, offers two definitions of *manus*, the second of which repeats verbatim⁴⁹ that of TH I, including both phrases "proprietaryumque earum" and "tamquam lineis et spaciis":

TH XII, 3, 2-3: Unde manus difinitur sic: est figura decem novem articulis sub habitudine sex vocum et viginta una clavium per lineas et spacia proporcionabiliter iuxta cantus adinventata. Vel secundum autorem monocordalis est vocum musicalium clavigera propriatatemque earum demonstrans ad cantum regulariter addiscendum flexuris articulorum tamquam lineis et spaciis adornata.

But here TH XII goes one step further and qualifies the definition with the words "secundum autorem monocordalis," words that could be construed as direct reference to *Opusculum monocordale*, especially since the verbatim quote of TH I in all details is distinct from TH VIII and other iterations of the definition in the broad tradition. While we have no precise date for TH XII, we can at least acknowledge that his citation of the defi-

⁴⁷ Cf. Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 131-132/277-278

⁴⁸ LZ 1, 27: Manus est vocum musicalium clavigera demonstratrix <ad cantum regularem ad>discendum flexuris articulorum ordinata; Sz 2, 2: Manus musica difinitur: est vocum musicalium clavigera demonstratrix perfectissima ad cantum regulariter addiscendum, flexuris articulorum adornata.

⁴⁹ I consider the variant *demonstratrix*/*demonstrans* one of minor significance, especially in light of *demonstratrix* in all other iterations of the definition.

dition as it appears in *Opusculum monacordale* makes the possibility of *Opusculum monacordale* falling at the beginning of the tradition more plausible.

While the definition of *manus* appears characteristic of the Hollandrinus tradition, no mention of the authority Hollandrinus himself is associated with this definition. The following two definitions, however, are clearly attributed to the illusive authority himself.

cantus

Within the Hollandrinus tradition the term *cantus* carries, among others, the technical meaning of *hexachordum*.⁵⁰ The definition of the term within this context is identical in both TH I and TH VIII:

TH I 1, 6, 3: Cantus autem est modulacio vocis naturalis vel instrumentalis regulis artis musice coartata.

TH VIII 21, 3: Est igitur cantus modulacio vocis naturalis vel instrumentalis regulis artis musice coartata.

This concise definition of the technical term is repeated frequently in later texts,⁵¹ thereby making the technical use of the term a defining element in the Hollandrinus tradition. Szydlowitz carries the technical definition one step further by associating it with the authority himself:

Sz 3, 2-3: <C>antus secundum Ioannem Olendrinum diffinitur sic: Est modulacio vocis naturalis vel instrumentalis regulis artis musice coartata.

Thus TH I and TH VIII may be viewed as possible sources – even primary sources – for this definition central to the tradition.

coniuncta

The theory of *coniunctae* forms one of the central defining elements of the Hollandrinus tradition. While this theory can be found in earlier sources, its clear and developed treatment in the treatises associated with Hollandrinus is unique in fifteenth-century theory. Like the definition of *cantus*, the definition of *coniuncta* seems to commence in TH I and TH VIII:

TH VIII 18, 5: Est autem coniuncta secundum vocem hominis de tono in semitonium et e converso, de semitonio in tonum, transmutacio.

TH I 1, 8, 5: Est enim coniuncta secundum vocem hominis de tono in semitonium, sive de *fa* in *mi*, quod idem est, vel e converso transmutacio.

⁵⁰ Concerning the use of *cantus* as *hexachordum*, see *cantus* in LmL vol. I cols. 375-77.

⁵¹ TH III acc. 24; TH III 2, gl. 1; TH X B 14; TH XII 5, 2; TH XV 9, 3.

The definition as it appears in TH VIII probably represents the pristine form of the text, and the “sive de *fa* in *mi*, quod idem est” may reflect the particular role solmization plays in the disciplined approach of TH I, or may even be a gloss that became part of the text of *Opusculum monacordale* in the process of transmission. TH VI (6, 33, 5) repeats the definition in the exact word used by TH VIII. Subsequent iterations of the definition likewise follow the words of TH VIII, but add an additional phrase of their own, as seen in TH II:

TH II 3, 150: possit aliquis querere, quid est coniuncta; cui respondendum est, quod coniuncta secundum vocem hominis vel instrumenti est facere de tono semitonium et econverso de semitono tonum.

This definition – *facere de tono semitonium et econverso* – represents an older formula known through Lambertus and Goscalcus; the definition with the added phrase “vel instrumenti” and the omission of the final word “transmutacio” – or in some minor variation thereof – occurs repeatedly in subsequent treatises.⁵² The above definition of *cantus* with its phrase “vel instrumentalis” may well have influenced the subsequent addition of “vel instrumenti” to the definition of *coniuncta*, yet the defining elements within the definition remain consistent throughout the tradition. Like *cantus*, Szydlovita attributes this definition directly to Hollandrinus (i.e., Olendrinus); but in this instance we find a second text attributing the text to the magister, namely TH XVIII:

Sz 8, 2-3: Coniuncta secundum intencionem Ioannis Olendrini diffinitur sic: Est secundum vocem hominis vel instrumenti de tono in semitono et e converso de semitono in tonum transicio.

TH XVIII 3, 167: Secundum Iohannem Eleandrinum coniuncta diffinitur sic: est secundum vocem hominis vel instrumenti de tono in semitonium et econverso de semitono in tonum mutacio.

The definitions of *manus*, *cantus*, and *coniuncta* are fundamental to the Hollandrinus tradition. Clear and concise definitions of all three terms are offered in *Opusculum monacordale* and TH VIII, treatises which themselves nowhere cite the magisterial Hollandrinus. In subsequent treatises the definitions are preserved in versions very close to those offered in *Opusculum monacordale* and TH VIII, and two of the three definitions are attributed to the magister himself. One may thus suggest the possibility that these two

⁵² TH V 3, 184; TH VII 4, 309; TH XII 10, 3; TH XVI 4, 2; LZ 3, 194

treatises (TH I and VIII) are somehow formative in basic tenants of the *Traditio Hollandrini*.

C. Versus in TH I and the Hollandrinus Tradition

The consideration of definitions has pointed to a close association between TH VIII and *Opusculum monacordale*; it has even given the impression that they may form a common early two-fold source for certain basic theoretical tenants in the Hollandrinus tradition. A different picture emerges when one considers another essential element in the *Traditio Hollandrini*, namely the verses. Numerous verses are attributed to Hollandrinus in the later stages of the tradition, and it is very useful to compare these attributions with TH I and TH VIII. In the following examinations of four sets of verses the discussion will be organized around 1) verses encountered in *Opusculum monacordale* that have been elsewhere attributed to Hollandrinus, and 2) as they appear in other sources – especially TH VIII. In these examples we can begin to establish specific places in which *Opusculum monacordale* is clearly independent of TH VIII.

- 1) TH I 1, 1, 3-4: *Ut re mi fa sol iungas hiis simul et la*
Cunctas claudit odas sic vox replicata per illas.

These verses introduce the solfege syllables that are crucial to the definition of pitch functions in *Opusculum monacordale*, and they occur at the very beginning of the first chapter of the first book of the treatise. These verses significantly do not appear in TH VIII, and thus could not have been taken from that treatise.⁵³ Four treatises besides *Opusculum monacordale* do, however, repeat these verses: TH II, 2, 1, 27-28; TH V, 1, 21-22; TH XIV, 5, 9-10; and LZ 1, 17-18. In three of these four treatises the lines are attributed specifically to Hollandrinus: TH II, 2, 1, 27; TH V, 1, 20; LZ 1, 16 – all of which introduce the lines with the phrase “Unde Iohannes Holandrinus” (“Io. Holandrinus” in TH V).

- 2) TH I 1, 1, 75-77: Octo voces graves scribuntur et capitales;
Septem minute quoniam dicuntur acute;
Cum duplici ventre precellunt 4^{or} inde.

⁵³ Similar verses are found at TH VIII 9, 160-61 (*Ut re mi fa sol la modulandi sunt tibi signa / Linea notificat clavem que noscitur impar*), but they are independent of those here considered.

A second set of verses prescribing the forms of letters that indicate pitches is found in both *Opusculum monacordale* and TH VIII (9, 39-42), and the verses are subsequently repeated within the tradition (e.g., TH X A 47-49, TH XV 5, 53-55 and 6, 44-46). Subsequently both Szydlovita and Ladislaus de Zalka attribute these verses to Hollandrinus (Sz 2, 42, and LZ 3, 53⁵⁴).

- 3) TH I 1, 5, 1-13: Voces iam clare per manum articulare:
 Gamaut, ·A·re, ·B·mi semper pollex retinebit,
 Index ad radicem ·C·faut, mediusque ·D·e·solre,
 Sic ·E·lami fidius, et ·F·faut auricularis,
 In cuius ventre ·G· solreut reor esse.
 Hinc de suo more collum tenet ·a· lamire,
 Et caput ornari solet hinc altum ·b·fa·b·mi;
 Fidius pro capite ·c·solfaut accipit apte,
 Sed ·d·lasolre medius sibi vertice portat.
 Index hinc iterat ·e·lami, quoque ·f·faut substat,
 Hinc descendendo ·g·solreut esse memento,
 Tunc ·a·lamire donat <medius, fidius ·bb·fa·bb·mi.
 ·cc·solfa collo tenet,> mediusque ·dd·lasol.
 Ecce per exempla tibi denotat ista figura.

These verses cleverly placing the pitch-letters on the hand seem to find their first iteration in the *Opusculum monacordale*. They are also given in TH VIII (9, 85-96), but only in a supplementary text offered in manuscript *Pa* – not within the principal treatise itself; the verses occur within a somewhat larger collection of verses entitled “De clavibus in manu positis” (9, 80) and fall under the rubric “Non magister” (9, 74). Further iterations of the verses are found in TH III 1, 9-20; TH X C 177-188; TH XII 3, 6-17; and XIX 81-92; but these versions occur within, before, or after verses that are not found in *Opusculum monacordale*. Ladislaus de Zalka quotes the verses beginning with the second line from *Opusculum monacordale*: “Gamaut, ·A·re, ·B·mi semper pollex retinebit” (LZ 1, 35-46); but Ladislaus further associates these lines with the authority Hollandrinus (LZ 1, 33; TH V 1, 41, and 43-54 repeats the passage from LZ). Szydlovita, however, unambiguously attributes the verses to “Olendrinus,” and even quotes the introductory verse from *Opusculum monacordale*:

⁵⁴ Sz cites only the first line of the three, and writes “Octo claves” rather than “Octo voces”; LZ offers minor variations in the text in the first two lines. Nevertheless the attributions clearly cite the lines as first offered in TH I and TH VIII.

SZ 2, 79-82: Unde Ioannes Olendrinus declaret in versibus, ubi et in quo membro unaqueque dicio ex istis debeat locari, dicens:

Voces iam clare per manum articulare:

·Γ·ut, ·A·re, ·H·mi semper pollex retinebit, ...

The witness of Szydlovita to the set of verses just as it appears in *Opusculum monacordale* along with the attribution to Hollandrinus further strengthens the case of *Opusculum monacordale* being independent of TH VIII yet close to it within the broad tradition.

- 4) TH I 2, 6, 1-3: Nunc modulare tonos versus velisque iugare,
Principium, punctus, finis, et thesis, arsis enarrant
Quemlibet hic cantum rectum, cuiusque toni sit.

These verses form a terse introduction to the sixth chapter of book two, a chapter in which the constituent parts of chants are discussed with particular emphasis on proper beginning pitches. The verses do not appear in TH VIII, and outside of *Opusculum monacordale* lines 2 and 3 are cited only by Ladislaus de Zalka and TH V; moreover in both sources where the lines are cited they are ascribed to Hollandrinus:

- LZ 4, 31-33: De primis 4^{or} supradictis nota hos versus Iohannis Holandrini:
V<ersus>. Principium, punctus, finis, thesis arsis[que]: enarrat
Quilibet et cantum regularem cuiusque toni sit.

TH V 4, 27-29: Primum est principium, secundum est finis, tertium est punctus, quartum est arsis et thesis, ut patet per hos versus Johannes Holandrini:
Principium, punctus, finis, arsis, thesis enarrat
Quemlibet et cantum regularem cuiuscumque toni sit.

Again the case for *Opusculum monacordale*'s close association with the basic formation of the Hollandrinus tradition, independent of TH VIII, seems strengthened; yet that association requires further qualification.

D) Independence of TH VIII from *Opusculum monacordale*

Logic at this point requires one to pose a basic question concerning the two treatises so closely related (TH VIII and TH I): if TH I is independent of TH VIII, might TH VIII be derived from TH I? One fundamental theoretical doctrine central to the Hollandrinus tradition that is found in TH VIII but not in *Opusculum monacordale* disposes of this question. A theory of tetrachords loosely derived from the Germanic tradition of chant theory is applied throughout the Hollandrinus tradition to groups of notes within the gamut: *graves*, *finales*, *affinales vel acute*, *superacute*, and *excellentes*.

Ladislaus de Zalka (3, 48) unambiguously attributes this division of the gamut to Hollandrinus: “Ista est divisio Iohannis Hollandrini.” Given the obsession of *Opusculum monacordale* with letters and solfege syllables, no analysis of smaller scalar units are offered in the treatise, and thus a significant element of theory in the Hollandrinus tradition is missing from TH I. The theory of division into tetrachords is articulately presented in TH VIII 9, 54-59, and is illustrated in a diagram entitled “Figura Magistri” at TH VIII 9, 159. Thus one can say with a degree of confidence that definitions, verses, and specific theories of the Hollandrinus tradition can be seen in the texts of TH I and TH VIII, but neither of these treatises individually is sufficient to account for the theory; some elements attributed to the magister are found only in TH I, some only in TH VIII.

E) Verses and theory attributed to Hollandrinus not found in TH I and TH VIII

It must be forthrightly acknowledged that the ‘Hollandrinus-content’ of the texts that form the *Traditio Hollandrini* as a whole cannot be accounted for by limiting ones inquiries to TH I and TH VIII. Three verses (or sets of verses) are attributed to Hollandrinus which are not found in TH I and TH VIII:

- 1) Musicus octo tonos ignorans non reputatur.
Ergo scias cantum, per te tonus inveniatur.
- 2) Primum cum terno sic quintum septimum atque.
Autentos dic esse simul reliquosque plagales.
- 3) Mollem rotundum ·b· dat, ·b· quadrum tibi durum.

The sources and textual traditions of these verses is treated extensively by Bernhard and Witkowska-Zaremba in the Introduction to *Traditio Iohannis Hollandrini* and need not be repeated at this point.⁵⁵ Crucial to note however is that these verses are clearly attributed to Hollandrinus but are not found in TH I and TH VIII.

Yet the most significant and puzzling ‘break’ between TH I and TH VIII and the subsequent tradition lies in the addition of the pitch *ee-la* above the last note (*dd*) on the hand, a note, as it were, “beyond the hand” (*extra manum*). No such pitch is given in either of the earlier treatises, and TH I 1, 6, 6 even specifies that the final ‘hard hexachord’ stops at *dd-sol* and

⁵⁵ See Bernhard/Witkowska-Zaremba, *Lehrtradition* pp. 30/175 (1C); 31/175-176 (2A); 44-45/190 (5A).

omits the final *la*. For the sake of demonstrating the rather striking break in tradition that occurs in conjunction with this theory, I quote the extended sentence as a whole describing the three species of hexachord based on G:

⁶ Et quia ter repetitur, in tres merito species dividitur: primus itaque *h* duralis incipitur in ·G· greco in linea et finitur in ·E· gravi in spacio; secundus incipitur in ·G· gravi in spacio et finitur in ·e· acuto in linea; tertius incipitur in ·g· acuto in linea et finitur in ·dd· gemino excellenti similiter in linea et caret ultima voce, scilicet *la*, quia servat metam.

TH XII 5, 11-14, in a passage obviously based on TH I, illustrates the dramatic break with the tradition of TH I and TH VIII:

¹¹ Et quia triplex reperitur, in tres species merito dividitur. ¹² Primus itaque *h* duralis incipitur in ·Γ· greco in linea et finitur in ·E·lami in spacio. ¹³ Secundus incipitur in ·G· gravi et finitur in ·e· acuto in linea. ¹⁴ Tercius incipitur in ·g· acuto in linea et finitur in ·ee·lami superacuto secundum Johannem Oleandrum.

The language of TH XII seems taken directly from *Opusculum monacordale* exactly to the point at which the final note unfolds, then the older tradition is broken and the innovation is attributed to Johannes Oleander, the presumed magister to whom so much theory in *Opusculum monacordale* is attributed. Other treatises as well specifically attribute this additional note to Johannes Hollandrinus: LZ 2, 120; TH XVIII 2, 16.

F) The tonary of TH I

Chapters 8-15 of *Opusculum monacordale*'s second book contain a tonary that may be considered the culmination of the fundamental music theory offered by the treatise. The tonary is entirely consistent with the contents and style of the treatise as a whole, and indeed redefines the notion of tonary in light of the monochord division and solfege theory that forms the central 'dogma' of the treatise. The tonary is unusual – indeed unique – insofar as no musical examples are given with text underlay, not even *enouae*, and not one single specific chant is cited as an example. The tonary devotes a chapter to each mode; the *differentiae* for ferial psalmody are offered, then a tone for singing the canticle (*Magnificat* or *Benedictus*), a tone for the verse of responsory follows, and each chapter concludes with a tone for singing the introit. The 'examples' within these chapters are notated with solfege syllables superimposed over letters taken from the monochord division, and in most instances pitches which would be repeated when singing a tone are reduced to a single letter with single solfege

syllable. Since all pitches are notated in the particular notation of TH I, no neumatic groupings are evident in musical examples, even if such groupings would have been obvious in performance of the example. Staff notation seems purposefully eschewed.

The relation of the tonary of TH I to *Traditio Hollandrini* as a whole remains as perplexing as other aspects of the treatise. Most other tonaries within the broad tradition present the same basic elements for each mode found in TH I: ferial tones, canticle tones, tones for responsory verses, introit tones. Many of the tonaries in the tradition even present these elements in the same order. Clear musical parallels are found between TON. Vratisl., TH IX, and Sz.⁵⁶ Certain turns in the tonary of TH I, on the other hand, separate it from all other tonaries in the tradition: e.g. the omission of one *differentia* for the first mode, an additional responsory tone for mode five. Here it should be noted that TH VIII, the treatise we have shown to be closely associated with TH I, contains no tonary; thus the musical parallels that do exist between TH I and other treatises revealed through the tonary form an undistributed middle to the rich philological and theoretical parallels with TH VIII. No other tonary in the *Traditio Hollandrini* offers such a minimalist approach to this genre of theorizing, and all others offer staff notation of tones with text underlay and musical examples. Does TH I represent a skeleton of the genre on which subsequent treatises placed flesh and blood, or does the tonary of TH I represent a stripped-bare version of a more fleshed-out tonary? Clues to answer this question have not been discovered. What can be said is that the TH I offers the minimum that a tonary can offer, that is a means of making the tones – known through experience of singing the liturgy – more objective and secure through the infallible pitches defined by letters on the monochord and the functions of these pitches defined by solfege and mutation.

G) TH I and the improbability of credible conclusions

Given the contorted path just traversed through puzzling and even contradictory givens, any well grounded conclusion concerning the origins and original purpose of the layers of text collected under the rubric TH I seems improbable. Nevertheless several questions should be raised and some tentative answers offered, even if such answers have little chance of ever becoming definitive.

⁵⁶ See commentary to TH I 2, 8-15.

1) What are the implications of the statement from TH I, acc. 31, “*causa efficiens huius musice est Iohannes Valendrinus*”? This question seems to hang on the term *causa efficiens* as well as the belief and intention of the writer of the statement. *Causa efficiens* is an expression different from the more direct word *auctor*, but its implications are similar. Gafurius and Ugolino unambiguously use the term to describe Iohannes de Muris as *author* of a book.⁵⁷ Ladislaus de Zalka equates the expression with *inventor*, and describes *musica* as having numerous *causae efficientes*.⁵⁸ Szydllovita adds a further possibility for the meaning of *causa efficiens* when he describes it as the *scribe* of a book.⁵⁹ It would seem then that the author of the *accessus* probably considered his Valendrinus the author or inventor of the treatise that followed. While it must be noted that he did not write “*Iohannis Valendrini Opusculum monacordale*,” one should not casually dismiss the attribution of the commentator.

2) Whence the name “Valendrinus”? The name “Valendrinus” is a curious variation on “Hollandrinus,” but variations are numerous: Oleander (TH XII 5, 14), Oleadrinus (TH XVIII 2, 16), Eleandrinus (TH XVIII 3, 167), Olendrinus (Sz 1, 29), and even Golandrinus (TH II pr. 11) and Colendrinus (LZ 1, 24, glossa) – although these last two variations of the name represent singular iterations within treatises where the name “Hollandrinus” is also used. It would be difficult to account for “Valendrinus” as a scribal error, but a slip of ‘V’ for ‘H’ is conceivable; it is easier to conceive “Valendrinus” as a name taken down erroneously for “Hollandrinus” in dictation or in context of a lecture. Nevertheless one can be reasonably certain that the “Valendrinus” of TH I is none other than the authoritative figure who is cited repeatedly in Central European musical theory during the fifteenth century; the contents of *Opusculum monacordale* confirm this thesis. Given the fact that “Hollandrinus” is considered such a mighty authority in the theory of the century, I suggest that word-play might be at work in this unusual naming: if all recognized Hollandrinus as great and mighty, “Valendrinus” may represent a play with the word *valens*,

⁵⁷ See FR. GAFUR. gloss. I, 6: *Causa efficiens huius libri fuit Ioannes de muris de Francia*; UGOL. URB. 3, pr. 2, 27: *Ipse igitur magister Iohannes huius libri causa efficiens est*.

⁵⁸ LZ pr. 17-18: *Causa efficiens est inventor huius artis. Cum autem ipsa musica, quo ad omnia sua puncta simul et semel per unum autorem non sit inventa, sed per successum temporis a diversis autoribus sibi invicem succedentibus multipliciter acrevit, propterea secundum diversos respectus diverse dicuntur cause efficientes*.

⁵⁹ Sz pr. 40: *Unde causa efficiens libri est scriptor, qui scribit librum*.

a pun all who practiced *musica* and chant under his influence would understand. But this suggestion must be recognized for the speculation that it is.

3) Independent of questions concerning the name and what the writer of the *accessus* meant is the question of whether indeed one Iohannes Valendrinus/Hollandrinus is the author of *Opusculum monacordale*. Given the apparent position of the treatise at the beginning of the flowering of the tradition, the possibility is conceivable – perhaps even credible. The remark in the *accessus* is about as clear a connection between a specific treatise and Hollandrinus as we have. Nevertheless the evidence remains circumstantial at best. While much content of the treatise is consistent with the authorship of Hollandrinus, other aspects – particularly the addition of the high *e* – raise doubt. One is left in equipollence.

4) Perhaps a more profitable final question concerns the interrelationship between TH I and TH VIII. As already stated, the two texts are strikingly akin to each other in remarkable detail, yet neither can be established as prior to the other on philological or theoretical grounds. In the closing chapter of TH VIII the author refers to details concerning the theory of chant that he has not covered in his treatise, refers to other theorists who have compiled tonaries, but also states that he had written a “summula” in which he himself had discussed such aspects of chant.

TH VIII, 28, 43-44: Non minus quoque necesse fieret declarare intonationes cantuum variorum secundum tonorum varietatem; edocere quoque, si toni peregrini per se consistant vel sunt differentie aliorum. Sed quia ista et alia plura memoratu digna in formulis modernorum et in tonariis eorundem satis expedite recitantur, per me quoque, huius opusculi collectorem, in alia summula conscribentur.

The *Opusculum monacordale*, with its second book discussing intonations of antiphons, the place of the tonus peregrinus, and offering a complete tonary – all put together in a very concise “little *summa*” – fits the description given by TH VIII. Yet while it is conceivable that the two works are by one author, the evidence is again circumstantial, and such thoughts remain at the level of speculation. Nevertheless, the strikingly close harmony between TH VIII and *Opusculum monacordale* and their seminal position within the Hollandrinus tradition are not merely speculative, and these facts remain among the few concrete particulars we can hold with confidence concerning the *Traditio Iohannis Hollandrini*.

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- 1, 8, 13 Fifth *coniuncta*: between *c* and *d*
- 1, 8, 14 Sixth *coniuncta*: between *d* and *e*
- 1, 8, 15 Seventh *coniuncta*: between *f* and *g*
- 1, 8, 16 Eighth *coniuncta*: between *g* and *aa*
- 1, 8, 17 Table of *coniuncte*, with explanation thereof

1, 9 – Musical intervals

- 1, 9, 1 Verse: “Nunc vestire voces ...”
- 1, 9, 2 *Cantus regularis* and *irregularis*: cantus regularis unfold with respect to certain rules that govern the beginning, the ending, and the rise and fall of pitch within.
- 1, 9, 4 Exposition of nine permissible intervals in verses: “Ter tria iunctorum ...”
- 1, 9, 5 unison
- 1, 9, 6 *lima* (semitone)
- 1, 9, 7 tone
- 1, 9, 8 tone and semitone in lines and spaces and through solfège
- 1, 9, 14 tone-plus-semitone (minor third)
- 1, 9, 15 ditone (major third)
- 1, 9, 17 *diatessaron* and *diapente*
- 1, 9, 21 *diapason*
- 1, 9, 22 summary of application
- 1, 9, 26 Introduction of interval theory in prose:
coherencie vocum – varietates vocum – consonantie sonorum
treated differently by various authors:

- 1, 9, 28 Boethius: allowed only six.
 1, 9, 29 Ptolemy: argued for seven.
 1, 9, 30 We (i.e., the author) posit nine intervals used in chant:
 1) unison, 2) semitone, 3) tone, 4) semiditone, 5) ditone, 6) diapente, 7) semitone
 plus diapente (minor sixth), 8) tone plus diapente (major sixth), 9) diapason
 1, 9, 32 Systematic classification of intervals:
 1, 9, 32 unison
 1, 9, 33 ‘Immediate’ intervals: tone semitone
 1, 9, 34 ‘Mediate’ intervals of two classes: non proportional, proportional
 1, 9, 35 *non proportionaliter* – do not come together satisfactorily
 1, 9, 36 *proportionaliter* – either through consonance or through dissonance
 consonanter proportionaliter
 diatessaron (*mi - la* or *sol - re* or *fa - ut*)
 diapente (*sol - ut*)
 1, 9, 37 these two in superparticular ratios
 1, 9, 38 diapason, in duple, a multiple ratio
 1, 9, 39 *dissonanter proportionaliter*
 semiditonus (*fa - re* or *sol - mi*)
 ditonus (*fa - la*)
 semitonium cum diapente
 tonus cum diapente (*la - ut*)
 1, 9, 40 Intervals used in *cantus planus* – six *modi*: tone or semitone, semiditone, diatessaron,
 ditone, diapente, and the diapason represents the extreme interval allowed (all with
 reference to Boethius as authority). All intervals in *cantus planus* take place within
 diapason

2, 1 – Constituent parts of chants, the four finals

- 2, 1, 1 Verse: “Quatuor in locis ...”
 2, 1, 2 Introduction of modes, also called ‘tropes’ because of their relation to ‘pauses’ in
 oration:
 2, 1, 3 diastemata: interior cadence, not necessarily on final, associated with *colon* of ora-
 tion.
 2, 1, 4 systema: interior cadence on final, marking a major division, associated with *comma*
 of oration.
 2, 1, 5 teleusis: closing of the chant on its final position (*sedes finalis*) associated with the
 periodus
 2, 1, 6 Description and definition of *tonus*: wrongly called ‘tone,’ *tonus*: law and rule for
 beginning and ending chants, through rising and falling melody, which we identify
 at the end of a chant.
 2, 1, 8 The determining character of the final pitch, compared to the end of parts of
 oration (i.e., grammar), the ending determines function of the beginning, all things
 directed toward their end.
 2, 1, 12 Four pitches in which *toni vel tropi* terminate: *D*, *E*, *F*, and *G*, from which four basic
 modi are determined: protus, deuterus, tritus, and tetrardus. Greek terminology in-
 fluencing their origin.
 2, 1, 13 Thus protus, since it is from Cappadocia, is called ‘Dorius,’ deuterus from Phrygia,
 ‘Phrygian,’ tritus from Lydia, ‘Lydian,’ and tetrardus from Mixolidia (!), ‘Mixolidian.’

2, 1, 14 Different peoples delight in ‘modes’ that reflect their character.

2, 2 – Authentic and plagal modes

2, 2, 1 Verse: “Quatuor esse tonus ...”

2, 2, 3 From four finals, eight modes are derived by divided each of four into two according to their melodic ascent and descent. Four are ‘authentic,’ since they are authoritative or principles, four are ‘plagal,’ since they are collateral or partial.

2, 2, 4 Terminology of eight:

prothus autentus – *primus* in Latin;
deuterus autentus – *tertius* in Latin,
tritus autentus – *quintus* in Latin,
tetrardus autentus – *septimus* in Latin;
plagalis proti – *secundus* in Latin,
plagalis deuteri – *quartus* in Latin,
plagalis triti – *sextus* in Latin,
plagalis tetrardi – *octavus* in Latin.

2, 2, 6 And the eight also named according to peoples with “ypo” applied names if the modes are plagal:

Dorian, Phrygian, Lydian, and Mixolydian if modes are authentic;
Ypodorian, Ypophrygian, Ypolydian, Ypomixilodian if modes are plagal.

2, 2, 7 Authentic modes move higher, while plagal modes pause in lower pitches; nevertheless both end in the same finals.

2, 3 – Division of modes into authentic and plagal

2, 3, 1 Verse: “Nunc finire modos ...”

2, 3, 2 Necessity of common movements between modes with the same final, but corresponding dissonance if modes without common pitch content move from one to another.

2, 3, 5 Authentic modes – first, third, fifth, seventh – ascend octave above final, and are by license allowed to ascend one tone above the octave to ninth, and one tone below final, an overall range of a tenth.

2, 3, 7 Plagal modes – second, fourth, sixth, eighth – regularly ascend to fifth or sixth degree, may even ascend above sixth degree, but if this happens often, the mode becomes authentic; plagal modes descend a fourth, or even a fifth, below final.

2, 3, 8 Overall range of plagal modes is thus tenth, but sometimes (in graduals and alleluias) up to a twelfth.

2, 3, 9 A chant that does not reach its fifth degree is plagal.

2, 3, 10 A chant that descends more than a tone is plagal, unless it ascends to the octave.

2, 3, 11 Verses associating modes with specific final pitches:

“Littera per quam unum tenet tonum ...”

2, 3, 12 Diagram demonstrating structure of authentic and plagal tones

2, 4 – Ambitus of authentic and plagal modes

2, 4, 1 Diagram demonstrates the manner in which rising pitch and falling pitch (*elevatio et depressio*) associated with a given final should be considered, that is, how an authen-

tic (odd-numbered tone) and a plagal (even-numbered tone) tone have the same final position (*sedes finalis*) but different ambitus.

- 2, 4, 3 First tone begins in *D* (as does second), but the first completes its diapason in *d*, and may even ascend as high as *e*, as it may descend below *D* to *C*.
- 2, 4, 4 The second descends a fourth below *D* (its final) to *A*, and by ascending a fifth from *D* completes its diapason; it may ascend to *b molle* and descend to *Gamma*.
- 2, 4, 5 As these first two are related to each other, so the remaining pairs of modes are structured; as demonstrated in the diagram, pitches set off between overlapping circles are common (*communicantes*) to both authentic and plagal, and these pitches are denoted by the letters falling between circles.
- 2, 4, 6 The other pitches – those found only in one given circle – are said to be proper (*proprie*) to the mode of the circle.
For example: *D E F G a* are common (*communes*) to first and second tones; *A B C* are proper (*proprie*) to the second tone, *b c d* are proper to the first, and so others should be understood.
- 2, 4, 7 All modes may ascend and descend beyond these limits, for example the seventh mode may ascend (beyond *g*) to *aa*.

2, 5 – The co-finals, permissible melodic movements within modes

- 2, 5, 1 Verses presenting finals along with co-finals: “Amplius ad nostras ...”
- 2, 5, 6 Because of the ranges of chants with the same final vary, and because the psalm-tones that are sung with these chants must fit with the chants, modern theorists have subdivided four tones into eight as a means of avoiding confusing dissonance and dissonant confusion.
- 2, 5, 10 But beyond the four finals – *D E F G* – they have added four further positions (*sedes*), which they call *affinales* – as though they are secondary to the principal finals or less (than them).
- 2, 5, 11 And they placed the second of these (finals), similar to the principal ones, with two common (*communicantes*) modes or tones.
- 2, 5, 12 Since chants ending in the finals and affinals are different by virtue of a single transposition, thus the rising or falling of pitch (*elevacio vel depressio*) within modes is regulated in relation to a final in the same way it is to the affinal.
- 2, 5, 13 Motion of authentic tones: regularly to eighth degree above affinal, but allowed to ascend to ninth.
- 2, 5, 14 Motion of plagal tones: normally descends to fourth degree below affinal, but allowed to descend to fifth degree, normally ascends to fifth degree, but allowed to ascend to sixth.
- 2, 5, 15 First mode: *D* final
Its octave: *D - d* may ascend and descend one step relative to octave
If *a* final, its octave: *a - a superacutum*
- 2, 5, 17 Second mode: *D* final
Its octave: *A - a* may ascend one further degree to *b-flat*, may descend to *Gamma*
If *a* final, its octave: *E - e* and may proceed one further step in either direction
- 2, 5, 19 Third mode: *E* final
Its octave: *E - e*
If *b (-natural)* final, its octave: *b - b superacutum*

- 2, 5, 21 Fourth mode: *E* final
 Its octave: *B - b*
 If *b* (-*natural*) final, its octave: *F - f*
- 2, 5, 23 Fifth mode: *F* final
 Its octave: *F - f* may ascend one additional degree but not allowed to descend below final
 If *c* final, its octave: *c - cc superacutum*
- 2, 5, 27 Sixth mode: *F* final
 Its octave: *C - c* and may proceed one further step in either direction
 If *c* final, characteristic octave: *G - g*
- 2, 5, 29 Seventh mode: *G* final
 Its octave: *G - g* may ascend and descend one additional degree
 If *d* final, its octave: *d - dd superacutum*
- 2, 5, 32 Eighth mode: *G* final
 Its octave: *D - d*
 If *d* final: its octave: *a - aa superacutum*
- 2, 5, 34 Introduction of figure explaining all tones.

2, 6 – Notes on which chants may begin

- 2, 6, 1 Verses narrating parts of chants that determine tones of the verses: incipit, (grammatical) parts, ending, falling of pitch, rising of pitch. “Nunc modulare tonos ...”
- 2, 6, 4 Elaboration of five moments of emphasis (*accentus*, citation of Donatus) that determine the formation of ‘tones.’
 1) the opening gesture
 2) the closing gesture
 3) the rising and falling of pitch in the middle
 4) the distinction between authentic and plagal range
 5) the eight modes or tropes of chant (which are also incorrectly called ‘tones’).
- 2, 6, 7 Enumeration of initial pitches of chants (antiphons) in all modes:
Primus tonus – six initial pitches (*principia*): *A C D F G a*
- 2, 6, 8 *Secundus tonus* – five initial pitches: *Gamma, A C D F*
- 2, 6, 9 *Tertius tonus* – four initial pitches: *E F G c*
- 2, 6, 10 *Quartus tonus* – six initial pitches: *C D E F G a*
- 2, 6, 11 *Quintus tonus* – three initial pitches: *F a c*
- 2, 6, 12 *Sextus tonus* – two initial pitches: *F c*
- 2, 6, 13 *Septimus tonus* – five initial pitches: *G a b c d*
- 2, 6, 14 *Octavus tonus* – five initial pitches: *C F G a c*

2, 7 – The initial pitches of psalm-tone verses

- 2, 7, 1 Authentic psalm-tones begin their *enouae* a fifth above final, except for third mode, which begins a sixth above final – since fifth is *b-fa b-mi*.
- 2, 7, 2 Plagal modes, since they are lower, begin their *enouae* a fourth above final, except for the sixth and the second tones, which begin a third above the finals
- 2, 7, 3 Like order of finals of modes and affinals, order of pitches of *enouae* should be given in relation to psalm-verses:

- 2, 7, 4 *a-lamire*: first tone, fifth tone, sixth tone
 c-solfaut: third tone, fifth tone, eighth tone
 F-faut: second tone
 d-lasolre: seventh tone
 and endings of tones are varied according to different opening gestures (of anti-
 phons)
- 2, 7, 5 Definition of (*differentia*) *capitalis*: ending of tone (*differentia*) that prepares for chants
 the initial pitch of which is the final of the mode; other endings are termed *collater-*
 ales, those which prepare for chants the initial pitch of which is other than the final
 of the mode.
- 2, 7, 6 Since initial pitches have been elucidated, explanation of melodies with their *differen-*
 tiae is in order, always beginning with *capitalis*, and thereafter offering *collaterales*.

2, 8 – Tonary: first mode

- 2, 8, 1 Five *differentiae*
 2, 8, 2 *capitalis* *G*
 2, 8, 5 *GFED*
 2, 8, 6 *GaG*
 2, 8, 7 *Ga*
 2, 8, 8 *G*
 2, 8, 9 Tone for *Magnificat* / *Benedictus* (example missing)
 2, 8, 10 Tone for responsory verse
 2, 8, 12 Tones for Introit:
 GFED
 GFED CDEF

2, 9 – Tonary: second mode

- 2, 9, 1 Second mode has single *seculorum*, beginning from *F*: *CD*
 2, 9, 2 Tone for *Magnificat* / *Benedictus*
 2, 9, 3 Tone for responsory verse
 2, 9, 4 Tone for introit verse

2, 10 – Tonary: third mode

- 2, 10, 1 Five *differentiae*
 2, 10, 2 *capitalis* *GF*
 2, 10, 4 *G*
 2, 10, 5 *Ga*
 2, 10, 6 *a*
 2, 10, 7 *c*
 2, 10, 8 Tone for *Magnificat* / *Benedictus*
 2, 10, 9 Tone for responsory verse
 2, 10, 10 Tone for introit verse

2, 11 – Tonary: fourth mode

- 2, 11, 1 Five *differentiae*

- 2, 11, 2 *capitalis E*
 <EF>
- 2, 11, 4 *EFD*
- 2, 11, 5 *EG*
- 2, 11, 6 *Ga*
- 2, 11, 7 Tone for *Magnificat/Benedictus*
- 2, 11, 9 Tone for responsory verse
- 2, 11, 10 Tone for introit verse

2, 12 – Tonary: fifth mode

- 2, 12, 1 Description of tone
- 2, 12, 2 *capitalis aG*
- 2, 12, 4 *a*
- 2, 12, 5 Tone for *Magnificat/Benedictus*
- 2, 12, 6 Two tones for responsory verse
- 2, 12, 11 Tone for introit verse with two *differentiae*
 capitalis a
 aGFG for incipit on *F*

2, 13 – Tonary: sixth mode

- 2, 13, 1 Two *differentiae*
- 2, 13, 3 *F*
- 2, 13, 4 *G*
- 2, 13, 5 When *c* functions as final, *differentia* of psalm tone begins on *e*
- 2, 13, 6 Tone for *Magnificat/Benedictus*
- 2, 13, 7 Tone for responsory verse
- 2, 13, 8 Tone for introit

2, 14 – Tonary: seventh mode

- 2, 14, 1 Five *differentiae*
- 2, 14, 2 *capitalis ba*
- 2, 14, 4 *b*
- 2, 14, 5 *bc*
- 2, 14, 6 *dc*
- 2, 14, 7 *cd*
- 2, 14, 9 Tone for *Magnificat/Benedictus*
- 2, 14, 10 Tone for responsory verse
- 2, 14, 11 Tone for introit
- 2, 14, 12 Possibility of beginning psalm tone on *b*
- 2, 14, 13 Verse: “Septimus in psalmis ...”

2, 15 – Tonary: eighth mode

- 2, 15, 1 Five *differentiae*
- 2, 15, 3 *capitalis G*

- 2, 15, 5 GaG
- 2, 15, 6 Ga
- 2, 15, 7 c
- 2, 15, 8 peregrinus FED
- 2, 15, 11 Tone for *Magnificat/Benedictus*
- 2, 15, 12 Tone for responsory verse
- 2, 15, 13 Tone for introit

2, 16 – Final rhetorical flourish

- 2, 16, 1 Recognition of different practices in different dioceses, yet preference for practices advocated in present treatise.
- 2, 16, 5 Closing benediction

Contents of introductory section, second layer:

- acc. 1 Reference to sentence from Boethius: *nulla omnino etas ...*
- acc. 2 Outline of the seven ages: *infancia, puericia, adulescencia, iuventus, virilitas, senectus, decrepitus*
- acc. 5 Citation of Thomas Bradwardine: human nature is shaped by musical consonance
- acc. 6 *infancia*
- acc. 7 *puericia*
- acc. 12 *adulescencia*
- acc. 13 *iuventus*
- acc. 17 *virilitas*
- acc. 20 *senectus et decrepitus*
- acc. 25 Even cattle (*iumenta*) are affected by music
- acc. 27 Music is universal in its influence;
- acc. 29 recapitulation of Boethius's original sentence.
- acc. 31 Valendrinus *causa efficiens*
- acc. 33 Verses: "Pitagoras reperit ..."

- pr. 13 General commentary concerning division of music supplementary to *Opusculum modacrodale*:
Introduction of division: *musica usualis sive irregularis, musica artificialis seu regularis*
- pr. 16 *musica usualis*: music with no rules governing *arsis* and *thesis*; music of lay musicians, music of irrational animals; according to some, music of the chromatic and enharmonic genera
- pr. 17 *musica artificialis*: the systematic knowledge concerning sounding number (*regularis sciencia de numero sonoro*)
- pr. 18 Two subdivisions of *musica artificialis*: instrumental and vocal
- pr. 19 Two-fold subdivision of vocal music: chant (*choralis*) and mensural music (*mensuralis*)

- 1, 1, 8 Commentary on 1, 1, 1-4: elaboration of solfege syllables, including *Ut queant laxis* with notation
- 1, 1, 10 Second commentary on 1, 1, 1-4: concerning different solfege systems
- 1, 1, 14 Commentary on 1, 1, 5-7: elaboration on diatonic, chromatic, and enharmonic genera

- 1, 1, 36 Commentary on 1, 1, 29-35: explanation of letters used for notes and explanation that *Γ* (*gamma*) is written as *T* (*thau*)
- 1, 1, 45 Commentary on 1, 1, 44: elaboration on the sentence (44) that explains how merely six solfege syllables can be used to unfold many more notes; introduction of notion of mutation.
- 1, 1, 54 Commentary on 1, 1, 52: Names Iohannes de Ispania as theorists who introduced seventh letter, namely *F*, to *G-E* as basis for solfege.
- 1, 1, 62 Commentary on 1, 1, 58-61: elaborates the addition of *T* (i.e., *I*) as the lowest pitch, and explains naming first eight notes – the first and lower notes – ‘capitals’ (*capitalis*).
- 1, 1, 78 Commentary on 1, 1, 69-77: Justification of the use of 19 notes (if *b-fa* and *b-mi* are counted as one): While the number of notes could be extended infinitely using ratios and consonances, the human voice can not extend beyond the range of these 19. If *b-fa* and *b-mi* are counted separately, one will count 21 notes.
- 1, 2, 5 General commentary on 1, 2
- 1, 2, 6 Earlier musicians (Boethius) would have limited pitches to two octaves.
- 1, 2, 8 Certain later theorists would extend the range beyond the hand to *e-la* – a range that exceeds the pitches prescribed in the present treatise.
- 1, 2, 9 The theory (19 notes) as presented in the present treatise is preferred (*melior et formalior*).
- 1, 2, 10 The range of notes is determined by the octave species and the pitches used in various modes, particularly the second (and lowest) and the seventh (and highest).
- 1, 3, 6 Elaboration on monochord as instrument essential to musical theory, with a collection of pitches determined by rational ratios, and which, unlike the human voice, does not confuse tones and semitones.
- 1, 3, 16 A second elaboration concerning the monochord, the instrument which demonstrates the whole foundation of the art of music.
- 1, 5, 15 Verses treating *claves* on lines and in spaces.
- 1, 8, 19 Musical examples for seven *coniuncta*

6. EDITION

Orthography

The more common orthographical variations in fifteenth-century Latin, e.g., *e* for *ae* and *ci* for *ti*, have been preserved in the edition as they appear in the manuscript. Many more unusual variations have been changed to normal orthography:

f for *v*, as in *inficem*, has been changed to *invicem* with no annotation, as has *v* for *f*, as in *vistule* for *fistule*;

d for *t*, as in *sicud* and *relinquid*, has been changed in *sicut* and *relinquit*;

o and *u* are sometimes arbitrarily exchanged in *Wr*, for example *polsu* for *pulsu*, *inquisitur* for *inquisitor*, or *-us* for *-os* in plural accusative of second declension nouns (e.g., *tonus* for *tonos*), and in such cases the spelling is standardized;

for *adhuc* in *Wr* is often written as *aduc*; the spelling has been standardized throughout the edition.

Other orthographic variations are annotated in the apparatus.

Tonal letters

The letter *T* is always used in *Opusculum monacordale* to represent *G-Gamma* (*I*), and this peculiarity in pitch letters has been preserved in the edition.

In *Wr* no distinction is made between capital letters, lower-case letters, and double letters indicating specific pitches within the gamut, but in the edition we have attempted consistently to use capitals, lower-case, and double letters to designate precise places in the gamut.

Similarly distinction between *b* and *ḃ* is difficult to determine in *Wr*; *ḃ quadratum*, *ḃ duralis*, or *ḃ mi* is often written with the same form of *b* as *b rotundum*, *b molle*, or *b fa*. In the edition distinctions between *ḃ* and *b* are indicated by letter form.

Musical examples

The different layers of staff notation have been discussed above under the general description of the Wrocław codex. Only staff notation from the layer of continuous commentary has been taken into the edition; the notational examples which represent attempted transcriptions of the ‘bilingual’ letter-solfege notation are not recorded in the edition.

The ‘bilingual’ letter-solfege notation presents particular difficulties to the editor, for obvious mistakes occur in the examples as they appear in the manuscript, and in the longer examples of responsory and introit verses, no neumatic grouping or grouping into commata and cola are indicated. In the edition these examples are given just as they appear in the manuscript, with no editorial emendation; any attempt at ‘editing’ these examples would have produced an impossibly complex apparatus. The examples are discussed at length in the commentary, and the correct ‘musical’ forms of these examples are offered in that place.

EDITION

Wr = Wrocław, Biblioteka Uniwersytecka IV Q 81, fol. 251r-286v

Ln2 = London, British Library, Arundel 299, fol. 88rv

*Fritz Feldmann: Musik und Musikpflege im mittelalterlichen Schlesien.
Darstellungen und Quellen zur schlesischen Geschichte 37, Breslau 1938
(ND Hildesheim-New York 1973), p. 157-188*

Wr 251
Ln2 88r

Accessus

p.157

Wr

Ln2

¹ Nulla omnino etas, que a cantilene dilectione se vitet, scribit venerabilis Bohecus in sua *Musica* libro primo capitulo I^o, que verba pro recommendatione modica egregie musicalis sciencie loco thematis sunt assumpta.

² Pro quorum aliqua introduccione notandum a dominis theologis ceterisque phylosophantibus septem solent aetates hominum assignari, videlicet infanzia, puericia, adulescentia etc., quibus omnibus ipsa musica usui suo amica est. ³ Narrat etenim Bohecus loco ubi supra totam compaginem anime et corporis musica coaptacione coniunctam esse, etiam statum anime et corporis proporcionibus eisdem componi, quibus modi armoniaci copulantur.

► p.132

⁴ Unde et magister Thomas Branbordinus huic consonans naturam nostram in quadam musicali proporcione dicit consistere. ⁵ Quare infantes, dum in cunis iacent, vagientes cantu puellarum obdormiunt.

► p.132

⁶ Eatenus et puericia in hac naturaliter delectatur. Pueri enim cantilenis musicis imbuti eas consecuntur ocia plurima posterganda. ⁷ Ideo Philosophus in VIII^o *Politicorum* dicit, quod pueri non solum erudiendi sunt in arte utili et necessaria, ⁸ ut est litterarum

► p.132

¹ Pro recommendatione modica egregie musicalis sciencie, scribit venerabilis Bohecus in sua *Musica* libro primo capitulo primo: Nulla omnino etas est, que a cantilene delectacione se vitet.

² Ubi notandum a philosophantibus ac etiam dominis theologis, 7 solent etates hominum assignari videlicet infanzia, puericia, adulescentia, iuventus, virilitas, senectus, et decrepitis, quibus omnibus ipsa musica usui suo amica est. ³ Narrat etenim Bohecus ubi supra totam compaginem anime et corporis proporcionibus eisdem componi, quibus modi armoniaci copulantur. ^{3a} Cui etiam dicto Bohecii alludit Aristoteles octavo *Polliticorum* dicens [in] hec verba: anima delectatur in musicis melodiis.

⁴ Unde et magister Tomas Branbordinus in sua *Musica* huic consonans naturam nostram in quadam proporcione musicali dicit consistere. ⁵ Quare infantes, dum <in> cunis iacent, vagientes cantu puellarum obdormiunt.

⁶ Eatenus et puericia in hac naturaliter delectatur. Pueri enim cantilenis musicis imbuti eam insecuntur ocia plurima posterganda. ⁷ Ideo Philosophus octavo *Polliticorum* dicit, quod pueri non solum erudiendi sunt in arte utili et necessaria, ⁸ ut est litterarum

1 BOETH. mus. 1, 1 p. 180, 2-3

3 BOETH. mus. 1, 1 p. 186, 9-11

3a Aristoteles, Politica VIII, 5 (1340b)

7 Aristoteles, Politica VIII, 3 (1338a)

1 cantilena Ln2

2 usui suo] usus sua Ln2

3 compaginam Wr | cooptacione Wr

4 quadam] quandam Wr

5 cantu] canto Ln2

erudicio, ymmo eciam in artibus delectabilibus, ut est musica, ob plurimorum malorum vitacionem. ⁹ Propter aliquam temporis deduccionem, que Philosophus loco allegato clarius deducit, pueri enim nichil tristabile sustinere possunt.

¹⁰ Quare si eis debent aliqua delectabilia concedi, dignum est, quod ordinantur ad delectaciones innocuas, ut sunt sciencie musicales. ¹¹ Dicit Egidius Frater de Roma in sua *Yconomica*, parte II^a, capitulo VII<I>º: „Musica quippe consentanea est naturaliter ipsis pueris, ut nocivas delectaciones sciant expellere.“ Aristoteles ubi supra.

¹² Exinde preclara adolescencia motibus musicis figuratur. ¹³ Asserit nempe Vincencius in *Doctrinali speculo* de Pitagora, quod quendam adolescentem ebrium spondeo succinente reddidit micriorem et sui compotem; et furem quendam per modulacionem pace temperavit.

¹⁴ Hinc et iuvenilis etas in ea naturaliter delectatur.

erudicio, sed eciam in artibus liberalibus onestis et delectabilibus, ut est ipsa musica, ob plurimorum malorum vitacionem. ⁹ Propter requiem et temporis deduccionem, que Philosophus loco allegato | deducit clarius, pueri enim nichil tristabile sustinere possunt.

¹⁰ Quare si debent eis aliqua delectabilia concedi, dignum est, ut ordinantur ad delectaciones innocuas, ut sunt sciencie musicales. ¹¹ Idem Egidius de Roma in sua *Yconomica*, parte 2^a, capitulo 8 sic inquit: „Musica quippe consentanea naturaliter est ipsis pueris, ut nocivas delectaciones habeant expellere.“ Aristoteles ubi supra.

^{11a} Hec eciam secundum Casiodorum libro 2º Variarum capitulo 4º: „ignaviam excitat, vigilantibus reddit quietem, iracundis furem extrahit“.

¹² Exinde preclara adolescencia ex motibus musicis figuratur. ¹³ Asserit nempe Vincencius in *Speculo doctrinali* de Pitagora, quod quendam adolescentulum ebrium spondeo succinente reddidit sui compotem; et furem quendam per modulacionem pace reparavit.

¹⁴ Hinc et iuvenilis etas in ea naturaliter delectatur.

^{14a} Similiter Bohecus inquit de vesano quodam ebrio, qui audiens cytaram ab exuscione domus, quam incenderat retractus est.

Ln2 88v

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11 Aegidius Romanus, De regimine principum, liber II (*Oeconomia*), pars II, cap. 8: musica est consentanea naturae iuuenum, quia habent innocuas delectaciones

11a CASSIOD. var. 2, 40, 3

13 Vincentius Bellovacensis, Speculum doctrinale XVI, 13 (cf. BOETH. mus. 1, 1 p. 184, 10 - 185, 3)

14a cf. BOETH. mus. 1, 1 p. 184, 10 - 185, 9

11 parte 2^a, capitulo 8] pars 2º, capitulo 7 *Ln2* | nocivas] nocuas *Ln2*

11a Variarum] valeriarum *Ln2* | excitat] extirpat *Ln2*

13 succinente] succentum *Ln2* | furem quendam *Wr* furientem quendam *Ln2*

14 delectantur *Ln2*

14a ebrio] cerebro *sive* hebreo (?) *Ln2*

► p.132
Wr 251v

¹⁵ Plato enim philosophorum divinissimus, ut refert Bohecus in prohemio sue *Musice*, iuvenes in musica dyathonica, de qua et presens liber, edoceri iubebat - quamquam musicam cromaticam et enormaticam ad corruptionem morum et rei publice arbitratus est pertinere. ¹⁶ Ut ait Franciscus poeta laureatus, | libro I^o *De remediis utriusque fortune* capitulo XXIII^o.

¹⁷ Preterea et virilitas per laudissonam ipsam musicam roboratur; manifestum enim habemus exinde in preliis, ubi concentus tubarum virorum pugnancium animos concendit. ¹⁸ Quia quantum clangor fuerit vehementior, de tanto animus certantium ad bellandum velocior, liberalior et audacior. ¹⁹ Unde secundum Valerium Maximum libro II^o *Lacedemonie exercitus ad dimicandum descendere haut solebat, quam tibi concentu et anapesti pedis modulo coartacionis animo traxit vegeto et crebro ictus sono strenue hostem invadere moniti sunt.*

► p.132

► p.132

²⁰ Demum senes et decrepiti cantibus musicalibus animum ad hilarem vultum resolvuntur. ²¹ Narrat enim Aristoteles in VIII^o *Politicorum* capitulo finali, quomodo senes naturaliter gaudent de cantu mixolidio sive tetrado, hoc est VIII^o tono, quia nature eorum multum conformis approbatur. ²² Et Valerius Maximus libro II^o de institutis antiquorum ait, *maiores natu in conviviis a<d> tibiis egregia superiora opera carmine apprehensa apparebant.* ²³ Nullum igitur tam asperum pectus, quod oblectamentorum musice teneatur affectu. ²⁴ Anima enim humana naturaliter in talibus delectatur, sollicitudo evanescit et totum corpus in salute roboratur.

¹⁵ Plato enim philosophorum divinissimus, ut refert idem in prohemio sue *Musice*, iuvenes in musica diatonica, de qua ad presens doceri iubet - quamquam musicam cromaticam et enormaticam ad corruptionem morum et rei publice [ad] arbitratus est pertinere. ¹⁶ Ut ait Franciscus poeta laureatus *De remediis utriusque fortune.*

²⁰ Demum senes et decrepiti cantibus musicalis <animum ad hilarem vultum resolvuntur.> ²¹ Aristoteles octavo *Politicorum* capitulo <finali, quomodo senes naturaliter gaudent de cantu mixolidio sive tetrado, hoc est VIII^o tono>, quia nature eorum multum conformis approbatur.

15 Cf. BOETH. mus. 1,1 p. 181, 14-24

16 Francesco Petrarca, De remediis utriusque fortune I, 23 (de dulcedine musica)

19 Valerius Maximus, Fabula et dicta memorabilia II 6, 2, 469-473

21 Aristoteles, Politica VIII, 7 (1342b)

22 Valerius Maximus, Fabula et dicta memorabilia II 1, 10, 85-86

15 de philosophorum Wr

19 vegeto] vehetato Wr | ictus] ictu Wr

20 cantibus] canentes Ln2

21 conformis] conformes Ln2

Wr

²⁵ Quid ultra dicam? ²⁶ Musica non solum homines, sed eciam iumenta hortatur ad quosdam labores tollerandos et singulorum operum fatigacionem vocis modulacio consolatur, excitatos animos recreat, quoniam et spiritus immundos fugat, humores pravos diversosque languores evacuat. ²⁷ Unde Ysiderus in IIII^o *Etymologiarum* Asclepiadem asserit freneticum per simphoniam prisce sanitati restitutum, et ibidem in principio nullam disciplinam dicit perfecte posse haberi sine musica. ²⁸ Nihil enim sine ea manet, quia ipse mundus quadam armonia sonorum dicitur esse constitutus et ipsum celum sub armonia revolvi modulacione.

²⁹ Ayt Bohecus in sua Musica: Inter omnes igitur sciencias preclara ipsa musica est, curialior, iocundior, amabilior, et leciior. ³⁰ Quare non est etas, que a cantilene dilectacione se vitet, que fuerunt verba preposita. ▶ *p.133*

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³¹ Item causa efficiens huius musice est Iohannes Valendrinus. ³² Item nota metra de invencionem musice:

³³ Pitagoras reperit, transfert Bohecus ipse.

³⁴ Investigat Guido Tubalque registrat.

³⁵ Iubal epilogat, normasque ponit Iohannes.

³⁶ Ordinatur ac supplet Gregorius Ambrosiusque.

³⁷ Item subiectum huius libri est tonus in se consideratus et in suis passionibus.

26 LAMBERTUS p. 253b

27 ISID. etym. 4, 13, 3; cf. CASSIOD. inst. 2, 5, 9

28 LAMBERTUS p. 253a; cf. ISID. etym. 3, 17, 1.

29 LAMBERTUS p. 253b

30 BOETH. mus. 1, 1 p. 180, 2-3

26 excitatos] execatos *Wr*

27 asserit] aserit *Wr*

Proemium

252r ¹ Musice itaque artis^a noticia^b, quam utilis^c quamque delectabilis^d et admiranda^e extiterit^f, tam apud veteres^g quam apud modernos^h multorumⁱ scripta doctorum patefaciunt^k loculenter^l. ² Hec^a est enim^b illa^c omnium arcium liberalium excellentissima^d, que ceteris^e artibus eciam liberalibus in infimis^f derelictis^g sola volat †discomparat† ante tribunal Dei,^h namⁱ cantabant^k sancti^l canticum novum^m ante sedem Dei. ³ Et veterum^a alii canebant^b cithara^c coram archa Domini, et psallebant^d modulamina^e musicorum saltibus^f, quorum imitatores^g et nos ^h, in quos fines seculiⁱ devenerunt. ⁴ Nam^a vocaliter^b solum more pecudum^c cantum ruminantes^d illud satiricum^e incurramus:

252v ⁵ Bestia^a non | cantor^b, qui non canit^c arte^d sed usu.^e
 ▶ p.133 < ... >

⁶ Quare potius cum Esdra^a aperte^b et intelligibiliter legem^c Domini depromentes^d accepti^e Domino^f reddamur, ad artem musice^g compendiose^h hic traditam accedamus,ⁱ ⁷ qua^a pretermissa^b quisquis^c assequi vult^d cantandi periciam, non discipulus^e veritatis sed fieri cupit^f magister erroris.

1 ^a musicalis sciencie ^b cognicio ^c necessaria ^d in auditu ^e in eis regulis et subtilitatibus ^f est ^g philozophantes ^h de eadem musica scribentes ⁱ in arte musicali peritorum ^k manifestant ^l clare

2 ^a musica ^b pro quia ^c precipue gracia finis ^d dignissima ^e aliis ^f in terris ^g dimissis ^h omnipotentis ⁱ pro quia ^k resonabant ^l per participacionem ^m ut scribitur in apokalipsi

3 ^a de numero antiquorum ^b resonabant ^c tali instrumento ^d cantabant ^e carmina musicalia ^f saliendo, ut habetur II^o Regum VI^{to} ^g secutores ^h sumus ⁱ qui sumus in ultima etate mundi

4 ^a pro quia ^b irregulariter ^c animalium irracionalium ^d cantantes seu masticantes ^e carmen reprehensivum

5 ^a vocandus est <cantor> ^b eciam ^c promit ^d artificialiter ^e usualiter solum

6 ^a cum tali propheta ^b manifeste ^c expressam per sanctum Gregorium ^d cantantes ^e grati ^f deo ^g ad musicalem scienciam ^h breviter et succinctum ⁱ redeamus

7 ^a arte musicalis ^b ommissa ^c omnis qui ^d tritus vult fieri in cantu ^e scolaris ^f gliscit

1 cf. PTOLOM. 1,4

3 cf. PS. MUR. summa 34

5 LAMBERTUS p. 252b; TRAD. LAMB. 1, 2, 2; IAC.LEOD. spec. 1, 19, 12; QUAT. PRINC. 1, 9; HENR. ZEL. 31; ANON. Monac. 1, 12

⁸ Quemadmodum^a nonnulli^b solo quidam vocabulo^c doctores et rabi^d artis musice^e se super alios^f extollunt,^g quos^h quidemiⁱ si de aliquo cantu^k requisieris^l, cuius modi seu tropi^m fuerit, illicoⁿ respondent, quasi bene sciant^o ac si^p aperte^q cognoscerent^r, asserunt et affirmant: quod si ab eis^s argumentum^t, unde^u hoc sciant^v, quesieris^w, statim^x titubantes^y et ut^z ceci de coloribus disputantes^{aa} dicunt, quod similis^{bb} sit in principio^{cc} et in fine aliis cantibus eiusdem modi, | cum^{dd} de nullo [et] omnino cantu, cuius 253r modi^{ee} sit, sapiant^{ff} et^{gg} cognoscant.

⁹ Quorum^a, ut audeam dicere,^b errone^c opinion^d succurrendum^e et consulendum^f fore existimavi^g, maxime^h ut gloriose secundum artem musiceⁱ se regerent, et eius^k regulas perutiles^l contingerent^m fructuose sumptasⁿ de maioribus^o diversorum autorum, qui in arte musica^p scripserunt^q, voluminibus, quod utilius^r quisque^s dicebat, veluti^t ex quodam amplissimo^u campo prudentium^v antiquorum modernorum^wque^x, quos auctore^y Deo per varia temporum^z corricula conspexeram^{aa}, quasdam regulas^{bb} flores velut^{cc} eligere curavi^{dd}, et in unum velud fasciculum^{ee} hinc inde^{ff} respersas^{gg} quanta valeo^{hh} benignitateⁱⁱ prout novellum^{kk} sufficere credidi^{ll} in cantu presertim^{mm} planoⁿⁿ valde necessarias^{oo}, nec in aliquo^{pp} ut puta superfluas^{qq} componam^{rr}, sine quibus^{ss} ars cantandi^{tt} artificialiter

8 ^a sicut ^b aliqui ^c tantum nomine ^d magistri ^e sciencie musicalis ^f scolares ^g elevant
^h sic se extollentes ⁱ pro certo ^k videlicet responsorio vel antiphona ^l interrogaveris
^m cursus sive toni fuerit ⁿ statim ^o agnoscant tonum cantus ^p quasi ^q manifeste
^r temerario ausu ^s dictis imperitis ^t regulas et modum ^u ex quibus regulis ^v cognoscant
^w interrogaveris ^x immediate ^y sunt ^z loquentur ^{aa} de tono cantus ^{bb} cantus ^{cc} et ergo
^{dd} ipsi ^{ee} tropi seu toni ^{ff} sciant ^{gg} etiam
9 ^a in arte musicali imperitorum ^b narrare ^c false ^d estimacioni ^e subveniendum
^f consilia per regulas prebendo ^g putavi ^h imperiti in musicis ⁱ secundum regulas sciencie
^j musicalis gubernarent ^k musice ^l valde necessarias ^m et, i. apprehenderent ⁿ collectas
^o de magnis libris ^p in tali sciencia ^q illos libros ^r melius ^s autorum in arte musicali
^t conscripsit ^u sicut ^v magis dispendio ^w sapiencium ^x virorum ^y et ^z favente Deo
^{aa} per multos annos ^{bb} legeram ^{cc} aliquas regulas ^{dd} sicut ^{ee} in arte musicali incipientes
^{ff} hic et ibi ^{gg} positas ^{hh} possum ⁱⁱ pietate ^{kk} clericis ^{ll} estimavi ^{mm} precipue ⁿⁿ seu Gregoriano
^{oo} utiles ^{pp} dicto ^{qq} sive minus insufficienter positas ^{rr} faciam seu conscribam ^{ss} regulis
^{tt} adinvicem collectis ^{uu} etiam quemcumque cantum

8 cuius modi seu tropi fuerit ...] Ps.-ODO dial. p. 256b

9 sumptas ... dicebat] cf. PTOLOM. pr. 11 | ex quodam ... antiquorum] cf. PTOLOM. pr. 6 | quasdam ... curavi] cf. PTOLOM. pr. 6

9 valeo] valio *Wr*

253^v scire^{uu} non | poterit. ¹⁰ Sed^a ipsis^b cognitis^c et prudenter^d intellectis ac^e tenaci memoria^f reconditis^g tocus armonie^h virtus ac utilitas limpidiusⁱ elucebit^k.

¹¹ Expeditis^a itaque^b et paucis hiis^c industriam vestram^d exercere procuretis,^e que^f in aliis libris^g musicis sparsim^h et diffuse partemⁱ capere^k vix possetis^l. ¹² Opusculum^a autem^b hoc, eo quod^c per monacordum^d vadit et per ipsum^e infallabiliter demonstratur,^f monacordale^g censui^h vocitandumⁱ.

¹³ Circa litteram notandum, quod musica prima ipsius divisione dividitur in usualem, sive irregularem, et artificialem, seu regularem.

¹⁴ Musica usualis est, cuius cantus arsis et thesis regularibus caret principiis musicalibus. ¹⁵ Et ista utuntur communiter layci quidam organiste, cantores antiqui, animalia irrationalia, scilicet canes, vacce, etc. ¹⁶ Et talis adhuc est duplex: videlicet simpliciter usualis, ut qua utuntur layci ut abitum est, etc; et usualis secundum quid, ut musica cromatica et enomatica, de quibus infra dicetur.

¹⁷ Musica vero artificialis sive regularis est sciencia de numero sonoro prout taliter considerans. ¹⁸ Et illa est duplex: scilicet instrumentalis, et est, cuius cantus non voce sed <percussione metalli aut alterius materie> fabricatur, ut in organis, scimbalis, clavicordiis, et sic de aliis; vocalis autem est, cuius cantus arteria vocali regulariter remittitur. ¹⁹ Et quelibet illarum est duplex: scilicet choralis et mensuralis. ²⁰ Choralis est, cuius cantus eandem figurarumque dispositionem quasi per omnia est optinens, de qua et erit ad propositum; sed mensuralis est cantus in variis modo, prolacione et tempore, diversaque figurarum formatione consistere probatur.

9^{uu} de te

10^a pro tunc^b regulis^c hic traditis^d bene^e etiam^f in bona memoria^g tentis^h tocus musicie sciencieⁱ clarius, solicius^k clarescit

11^a conscriptis^b in hoc parvo libro^c regulis^d ingenium vestrum^e disponitis ad exercendum^f parva presentis libri^g maioribus^h late traditisⁱ aliquam sciencie musicalis^k apprehendere^l valeatis

12^a brevem librum^b pro sed^c ideo^d per idem instrumentum unius corde^e monacordum^f osdenditur^g isto nomine^h ego autorⁱ nominandum

18 <percussione metalli aut alterius materie>] proporcione musica metalli aut alterius metalli *Wr*

Liber primus

1

¹ Hiis tamen^a amotis^b queremus^c seria^d ludis.^e

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² Primum^a igitur^b hoc^c illi^d, qui artis musice^e rudimenta^f proponit degustare^g seriusius^h iniungitur, ut monacordumⁱ sive manum musicam^k uberius^l exerceat^m usumqueⁿ utriusque alte memorie^o commendat^p, super quam deinceps^q tonos cantuum^r, modos sive tropos, suis limitatis^s clavibus penes arsim^s et thesim^t sagaciter^u examinet^v, qui^w cuiuslibet^x cantus^y regularitatem^z enarrant^{aa}.

Versus: ³ *Ut re mi fa so la* iungas^b hiis^c simul et *la*^d

⁴ Cunctas^a claudit odas sic vox replicata^b per illas^c.

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⁵ Dyatonica^a, ut ayt Ysidorus^b tercio *Ethimologiarum*, capitulo XVIII<1>^o, usitata apud nos^d musica tribus^e perficitur speciebus, secundum quod soni, qui^f maneries^g sunt cantilenarum^h, triformemⁱ habent naturam. ⁶ Aut enim^a

1 ^a pro tunc ^b postpositis ^c accedemus ^d partem executivam ^e preludiis sive partem prohemialem

2 ^a in principio ^b ideo ^c sequentes ^d scolari ^e musicalis sciencie ^f fundamenta puerilia ^g vult studere sive percipere ^h consolatorie ⁱ hoc instrumentum unius corde ^k qui est exemplar monocordi ^l frequencius ^m studendo ⁿ tam monocordi quam manus musicalis ^o boni et tenaci memorie ^p fideliter collocet, scilicet bene in memoria recondita ^q post hoc ^r musicales cursus ^s assignatis ^t elevationem ^u depressionem ^v prudenter ^w studendo attentat ^x toni ^y omnis ^z musicalis ^{aa} ostendunt

3 ^a iste voces musicales ^b associas ^c iam dictis ^d istam vocem musicalem

4 ^a includit omnem cantum sic, quod quilibet cantus hiis sex sillibis habet variari ^b resumpta ^c voces musicales

5 ^a talis species musice ^b talis magister ^c sui libri ^d qui ventilatur in orbe fidelium ^e triplex est vel tres habet species ^f soni ^g materies ^h ipsius cantu ⁱ triplicem naturam

6 ^a pro quia

1 Horatius Flaccus, Sat. I, 27: „Sed tamen amoto quaeramus seria ludo.“

5 ISID. etym. 3, 19, 1

6 cf. IOH. OLOM. 1 p. 2

1 querimus *Wr* cf. *gl. 1, 1, 1c*

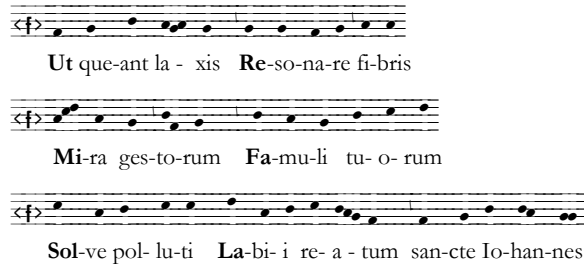
2 manum] manu *Wr*

5 Ysidorus] ysiderus *Wr*

voce editur^b sonus, aut flatu^c, aut pulsu^d. ⁷Que^a ex vocum cantibus^b constat, musica^c dyatonica armonica dicitur^d, ex flatu^e organica^f, ex pulsu rigmica^g nuncupatur^h.

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⁸ Circa litteram notandum, quod ille sex sillabe in textu enumerate secundum quosdam dicuntur esse recepte ex ymno sancti Iohannis Baptiste, videlicet *Ut queant laxis*, etc. ⁹ Vel fortassis quod magis consonat veritati, autor seu editor eiusdem ymni videns has sex sillabas sufficere ad omnem cantum secundum arsim et thesim peragendum eas autorisando et ecclesie approbando primo versui dicti ymni ipsas subtilissime implicavit illo modo eum componens:



¹⁰ Ut re mi fa etc.: et tamen, ut fantur, ipsi Italici cantores et musici eas aliis nominibus solent appellare, de quibus ipsis Almanis necnon de ceteris districtibus Xpistianis non sit cura, per has enim nimirum silbas iam dictas tocius cantus dulcis et aspera modulacio permutatim secundum elevacionem et deposicionem et consonancium varietatem sufficientissime explicatur. ¹¹ His eciam predictis sex sillabis Anglici et Francigene utuntur, quamvis Italici aliter voces musicales denominant, ut supra.

Versus: ¹² Italici alias psallendi dant tibi voces.

¹³ Quas tu scire velis tu stipuleris ab ipsis.

¹⁴ Dyatonica, ut ayt Ysidorus: circa litteram notandum, quod triplex reperiebatur musica apud antiquos, videlicet dyatonica, cromatica et musica enomatica. ¹⁵ Musica dyatonica est, que procedit per tonum et tonum et semitonium; et dicitur a dyatonica, a dualitate tonorum semitonio coassumpto: sicut prima corda ad secundam comparata tonum

6 ^b fit per vocem ^c fit per ventum ventilabrum ^d tactum ipsorum (ipsarum *Wr*) digitorum

7 ^a musica ^b cantatur per vocem ^c ista nomine ^d appellatur ^e musica, que constat ^f appellatur ^g isto nomine ^h musica, que constat, dicitur

10-13 cf. IOH. COTT. mus 1, 3; PS.-MUR. summa 580

6 pulsu] polsu *Wr*

9 has sex sillabas] a sex sillabis *Pr cf. TH VIII 7,6* | subtilissime] supertilissime *Wr*

14 Ysidorus] Ysidorius | musica enomatica *repet. Wr*

15 comparatam *Wr*

resonabit, secunda ad terciam similiter tonum, tertia vero ad quartam semitonium generabit.

¹⁶ Huius autem musice repertorem creduntur fuisse Sanctus Gregorius precipue et Ambrosius monachus. ▶ p.133

¹⁷ Cromatica musica est, que per dyatessaron mensuratur, que procedit per semitonia minora, sic scilicet quod inter cordam primam et secundam tria semitonia resonant; sed inter secundam et terciam unum resonat semitonium. ¹⁸ Huius autem musice inventor dicitur fuisse Millesius, qui suo canto mirifico et dulcisono iuvenes effeminabat; et ita ad actus venerios deducebat, propter quod fuit ab Athenis eiectus et expulsus.

¹⁹ Enormatica musica est, que tetracordis mensuratur, scilicet dytono et duabus diesibus integratur; ita quod inter cordam primam et secundam | dytonus, i. e. duo toni resonant. 255r

p.162 ²⁰ Unde adhuc superest unum semitonium a dyatessaron perficiendum; illud ergo semitonium merito, ut dyatessaron, i. e. 4^{or} corde, perficiantur, dividitur in duo semitonia, primo in illam partem, que diesis nuncupatur. ²¹ Diesis, siquidem iam per Philosophum in principio X^o Metaphysice, est prima minima mensura sonorum musicalium. ²² Et hoc genus musice ditono et duabus diesibus integratur. ²³ Huius autem inventor dicitur fuisse Antimillesius, qui materiam Millesio oppositam creditur posuisse et de istis duobus musicis nihil ad propositum.

²⁴ Dyatonica vero, de qua dictum est, apud nos ventilatur, in qua omnis cantus ecclesiasticus, quem invenerunt sancti patres et doctores, omnisque cantus mensuratus per certa tempora, ut in cantilenis organis ceterisque modis, omnis cantus virorum, mulierum, laycorum, senum, et iuvenum, etc. de aliis reperitur. ²⁵ Hec secundum Ysidorum III^o *Etymologiarum*, capitulo XVIII<1>^o, prout et narrat autor in textu, ²⁶ triplex est, videlicet *armonica*, que ex *vocum cantibus constat*, hec ex anima et corpore motum facit, et ex motu sonum. ²⁷ Organica est, que consistit cum reflectione flatus ad os fistule vel tube, causa vocem generandi, ut sunt portativa, organa, et sic de aliis. ²⁸ Rigmica est, que pertinet ad nervos et pulsus digitorum. Eiusdem autem sunt diversa genera, ut cithare, clavicordia, clavicimbala, et sic de aliis.

²⁹ Et in qualibet earum^a sonus sextupliciter^b variatur^c ad voluntatem primorum^d instituencium, et communem assensum omnium subsequencium^e hiis^f sex silabis^g: *ut, re, mi, fa, sol, la*. ³⁰ Primum^a namque^b sonans vox^c, flatus^d, aut pulsus^e, *ut* sic dicto vocabulo nominatur^f, quis^g ulterius^h per

29 ^a musicarum videlicet armonica, organica, etc. ^b sex modis ^c diversificatur ^d ipsorum antiquorum auctorum ^e modernorum ^f prius enumeratis ^g sic dicte

30 ^a primordiale sonans ^b pro quia ^c quod fit per vocem ^d quod fit per aerem ^e quod fit per tactum ^f appellatur ^g ascendit ^h immediate

21 Aristoteles, *Metaphysica* 10, 1 (1053a, 12-13)

24 IOH. MUR. spec. 2, 79-80

25-28 ISID. etym. 3, 19, 1

19 diesibus] decibus *Wr*

24 cantus ecclesiasticus *corr.* ex cantus virorum mulierum laycorum ecclesiasticus *Wr*

27 fistule] vistule *Wr*

unum tonumⁱ sine intervallo^k ascendens *re* dicitur.^l ³¹ Deinde^a per tonum^b elevatus^c *mi*^d vocatur^e, super quam^f per semitonium^g ascendens^h *fa*ⁱ, ut^k placuit^l, appellatur^m, deindeⁿ *sol*^b, et^p ultimo^q *la*^r. ³² Et hee voces^a sive sillabe
255^v sex litteris^b capitalibus propter sui dignitatem^c prioritatis | hoc modo^d designantur^e: ·T·A·B·C·D·E·.

³³ Nam^a prima^b, que^c *ut* nominatur, per gamma^d - sive per ·G· grecum - designatur^e; greco caractare^f insignitur^g, ut^h a Grecisⁱ originaliter emanasse^k ad nos^l musica^m, et a nostro ·G·ⁿ figuraliter^o differre^p, cum quo facit^q dyapason^r, ostendatur.^s ³⁴ ·A· *re*^a, ·B· *mi*^b, ·C· *fa*^c, ·D· *sol*^d, ·E· vero *la*^b representat.^c ³⁵ Ordine^a quo utraque secuntur se sapienter pro ratione^b sit ad placitum^c substitutio.

► p.133 ³⁶ Circa litteram notandum, quod ille sex littere in textu posite sex voces musicales, per quas omnis cantus mundi cantari habet, representant. ³⁷ Nam ·G· grecum quidem thau scribitur vocemque musicalem, que *ut* dicitur, significat. ³⁸ Quare autem prima vox caractare greco insignitur, rationem tangit autor in littera ad designandum omnem scienciam musicalem nostram esse ortam a Grecis. ³⁹ Quod et ait venerabilis Bohecus in Musica sua libro I^o.

⁴⁰ Re autem, secunda vox musicalis, per litteram ·A· conscribitur; *mi* per ·B·, et sic de aliis secundum ordinem alphabeti usque ad ·E· inclusive. ⁴¹ Unde per hoc non est putandum, quod solum sex essent littere seu claves musicales. ⁴² Quia huiusmodi septem sunt, ut clarius infra patebit, et post septimam litteram reiteratur prima et consequenter alie sequentes. ⁴³ Quicquam enim dyapason tangit et ultra diapason vadit, reiteracio potest dici, ut ait magister Iohannes de Muris in musica sua theoremate 2^o. p.163

30 ⁱ per unam secundam duram ^k mediate ^l nuncupatur

31 ^a post hoc ^b iterum ^c per 2^{am} duram ^d hoc vocabulo ^e dicitur ^f vocem ^g per 2^{am} mollem ^h alia vox ⁱ isto vocabulo ^k sicut ^l primis institutoribus ^m dicitur ⁿ ascendens ^o dicitur ^p vox iterum ^q ascendens per tonum ^r dicitur

32 ^a prius prenominate ^b sequentibus ^c eorum nobilitatem ^d istis figuris ^e describitur

33 ^a pro quia ^b littera ^c ista voce ^d quod nos thau dicimus ^e conscripta est ^f cum greca littera ^g figuratur ^h quia ⁱ philosophis ^k pervenisse ^l latinos ^m talis sciencia ⁿ a ·G· latino ^o caractare ^p ostendatur ^q causat ^r octavam ^s demonstratur

34 ^a signatur ^b illa vox ^c vel representatur

35 ^a ratio, quare iste littere cum prenominate sex vocibus ita mutuo se secuntur ^b ista ^c sit voluntas primi instituentis

43 IOH. MUR. spec. 1, 62 (proposicio tertia)

32 prioritatis] prioratus *Wr* | designatur *Wr*

⁴⁴ Per has enim nimirum^a sillabas^b iam^c dictas^d tocius^e cantus^f dulcis^g et 256r
aspera modulacio permutatimⁱ secundum elevacionem^k et depressionem,
quantum ad varietatem^l consonanciarum^m et parcium earumⁿ iuxta tropo-
rum^o vel | modorum^p oportunitatem sufficientissime^q explicatur.^r

⁴⁵ Notandum circa litteram: autor in prioribus omnem cantum narrat esse clausum in
sex sillabis musicalibus. ⁴⁶ Hic iam ostendit magis lucide, quomodo hoc fieri habeat,
ostendens quod permutatim secundum elevacionem, hoc est per mutacionem musicalem.
⁴⁷ Ubi sciendum: mutacio musicalis est transitus unius vocis in aliam causa intencionis et
remissionis sub eadem clave musica contentarum, ut a ·D· gravi ad ·d· acutum et minutum
ascendendo per ·a· acutum in ·a· acuto fit mutacio *la* in *re* ascendendo, et e converso *re* in *la*
descendendo. ⁴⁸ Vel: <mutacio> est cantuum variacio intensa et remissa. ⁴⁹ Vel: mutacio est
variacio unius partis vocis in aliam in una et eadem clave. ⁵⁰ Dicitur notanter in una et
eadem clave, quia vox unius clavis non mutatur in vocem alterius clavis, eo quod accidencia
non migrant de subiecto in subiectum, propter quod in ·b·fa·b·mī non fit mutacio.
⁵¹ Dicitur etiam „unius vocis in aliam“, quia nihil mutatur in seipsum, et ergo in clavis
unam vocem habentibus nulla est mutacio, de quo et etiam de mutacione patet alibi
sufficienter.

⁵² Sed^a quoniam idem^b, in quantum idem, semper aptum est^c facere
idem^d, ideo^e ut hee voces^f penes arsim^g et thesim^h altrinsecusⁱ
diversificentur, septima^k ipsis ·F·^l, cui due voces^m conceduntur, adiungitur.ⁿ
⁵³ Quoniam^a omnis diversitas ab binario^b sumit ortum^c, scilicet ·F· *fa* et ·ut^d,
quatenus^e cum una^f gradatim^g ascendere, cum reliqua^h veroⁱ descendere^k in
cantu valeamus^l.

⁵⁴ Notandum circa litteram: autor propter reiteracionem vocum musicalium super sex
litteras prehabitas addit illam litteram ·F·, huius ratio est hec secundum magistrum
Iohannem de Ispania. ⁵⁵ Quia ante reiteracionem incepte vocis septem alie voces elevantur,
quare oportet, ut septem erunt littere propter discrecionem habendam. ⁵⁶ Perveniendo vero
de illis septem ad octavam habebitur prima e converso, que cum incepta sonat dyapason

44 ^a certe ^b sex ^c superius ^d narratas ^e immediate ^f omnis cantus ^g mollis ^h dura ⁱ per
mutacionem ^k cantus ^l diversitatem ^m musicalium ⁿ consonanciarum ^o cursuum
^p musicalium, quorum novem assignantur ^q copiose ^r manifestatur

52 ^a pro tamen ^b eadem causa eodem modo considerata ^c non agit in verum effectum
^d saltem in materiam eodem modo dispositam ^e propter hoc ^f sex prius assignate
^g elevacionem ^h depressionem ⁱ alternatim variantur ^k illa ^l sic dictam, scilicet ille F
^m musicales ⁿ associatur

53 ^a propter hoc quod ^b tali numero ^c originem ^d iste voces musicales ^e ideo quod
^f vocom in ·G· ut ^g ad alias voces ^h voce quem ·F· *fa* ⁱ pro (per *W*) sed ^k possumus
^l possumus (pussumus *W*)

256^v eandem proprietatem musicalem constituens. ⁵⁷ Quare oportet ut eadem figura describetur, quod non esset nisi littera septima, | videlicet ·F· eis adiungeretur, ut aliquantulum etiam patebit in sequenti littera.

⁵⁸ Et^a cum^b infra dyapason^c omnis cantus^d amplectatur^e, quicquid^d vero^e exterius^f est, reiteratio^g est. ⁵⁹ ·G· capitale^a latinum, ut a ·T· ^b greco figuratim differat^{cd}, et dyapason^e cum ipso^f consonet, in octavo loco^g stabilitur^h, cuiⁱ tres voces^k, scilicet *sol*, *re*, et *ut*^l attribuuntur, ut proportio^m vocumⁿ ad omnes cantus^o apte^p et sufficienter transferatur^q. ⁶⁰ Erunt igitur^a octo littere musicales graves et capitales^b, quarum^c greca^d in principio^e p.164 tamquam fundamentum immobile^f situatur. ⁶¹ Reliquae^a septem littere cum suis sillabis^b et vocum^c differentiis^d iterantur.^e

⁶² Notandum circa litteram: autor ex presenti sententia mentem intendit, propterea quia omnis cantus in octo vocibus ventilatur in eisdemque regulariter stabilitur. ⁶³ Super septem litteras musicales capitales prehabitas ·G· capitale latinum est situatum, quod et etiam a ·T· greco caracthate et figura differe ostenditur. ⁶⁴ Unde prout manifeste patebit in tercio huius, omnis cantus, cuiuscumque toni fuerit, quo ad arsim et thesim in octo musicalibus volvitur vocibus, hee etiam littere octo a ·T· greco incipiendo usque ad ·G· capitale latinum inclusive versales et capitales graves appellantur, ex eo, quia in basso ponuntur, gravem, durum et obtusum cantum reddentes. ⁶⁵ Aggravant enim cantantem per arterie restrictionem. ⁶⁶ Unde de illis litteris octo musici communiter hoc metrum assignare consueti sunt:

⁶⁷ Octo graves voces et scribuntur capitales.

⁶⁸ De reliquis vero acutis et supra acutis patebit clarius in processu.

58 ^a etiam ^b ex quo ^c infra octo voces ^d artis musice ^e regulariter contineatur ^d omnis voxque ^e pro sed ^f hoc est extra dyapason sive octavam ^g replicatio sive precedentis vocis

59 Item notandum, quod illud signum tau designat nobis ·g·. grecum

59 ^a g apud Latinos capitaliter conscriptum ^b quod per tau designatur ^c voce ^d † scilicet et † ^e talem consonanciam perfectam que octavam dicitur ^f ·g· greco ^g hoc est dyapason ^h locatur ⁱ ·g· latinum ^k musicales ^l sic nominate ^m dicta ⁿ musicalium ^o musicales ^p congrue ^q applicitur

60 ^a propterea ^b dicte ^c earum ^d G ^e monocordi sive manus musice (monocorde *W*) ^f immutabilis vox ^g locatur

61 ^a ille sillabe et consimiles ^b musicalibus ^c musicalium ^d per sillabas musicales exprimuntur ^e iterum ponuntur

59 et dyapason] *corr. ex* et a dyapason *W*

⁶⁹ Quarum^a proprietas, ut a primis differre^b proprietatibus ostendantur, 257r
minoribus^c karakteribus figurantur^d, | et^e propter ipsarum vocum^f intensio-
nem^g acute^h nuncupanturⁱ, quarum^k reiteracioni^l ars consonanciarum^m
finemⁿ nunquam poneret^o. ⁷⁰ Sed auditus^a, qui de sonis intensis^b et remissis^c
terminum^d sibi ponit, extra quem^e nihil^f audiret, sicut in aliis sensibus^g
contingit^h, 4^{or} earumⁱ reiterare sinit^k, scilicet ·aa·bb·cc·dd·^l, quia iudicium de
consonantiis suum^m iam ibi finitⁿ. ⁷¹ Que^a propter soni gracilitatem^b excel-
lentes^c vocantur^d. ⁷² Et duplam^a cum gravibus^b consonantes duplatis carac-
tarificantur^c figuris^d.

⁷³ Erunt itaque^a collecte decem et novem^b sic^c figurate^d:

·T·e·A·B·C·D·E·F·G·a·bb·c·d·e·f·g·aa·bbbb·cc·dd·

⁷⁴ Quarum^a octo prime dicuntur^b graves^c, eo quod^d cantum reddunt
gravem^e et bassum, sequentes^f vero^g septem dicuntur^h acuteⁱ contraria
ratione^k, ultime autem^l quatuor^m excellentesⁿ.

Versus: ⁷⁵ Octo voces^a graves scribuntur et capitales;

⁷⁶ Septem^a minute quoniam dicuntur^b acute^c;

⁷⁷ Cum duplici^a ventre precellunt^b 4^{or} c inde^d.

69 ^a 7^{tem} elevatarum ^b ut differant a condicionibus litterarum inferius positarum
^c accucioribus litteris ^d scribuntur ^e etiam ^f quas representant ^g propter elevacionem
^h illo nomine ⁱ dicuntur ^k litterarum ^l alteracioni continue ^m musica sciencia ⁿ terminum
^o locaret

70 ^a talis sensus, scilicet est ^b elevatis ^c depressis ^d finem ^e terminum ^f nullam vocem
^g qui sunt visus, tactus, olefactus ^h est ⁱ litterarum elevatarum replicare ^k permittit ^l sic
nuncupate ^m terminum ⁿ et vox humana pertingere, alcius clare vix potest

71 ^a 4^{or} littere ^b subtilitatem ^c illo nomine ^d dicuntur

72 ^a octavam ^b clavibus ^c figurantur ^d geminatis

73 ^a propter hoc ^b claves musicales ^c taliter ^d conscripte ^e grecum

74 ^a de numero clavium ^b nominantur ^c isto vocabulo ^d ideo ^e quod grussius per eas
canitur ^f littere ^g pro sed ^h nominantur ⁱ isto nomine ^k quia acutum reddunt cantum
^l pro sed ^m littere duplate ⁿ sic dicuntur

75 ^a in musica sunt ^b figurantur per capitalia

76 ^a littere vel claves musicales ^b nominantur ^c secundum quosdam musicos

77 ^a geminate ^b excellentes dicuntur ^c littere musicales ^d postea.

70 IOH. MUR. spec. 1, 285

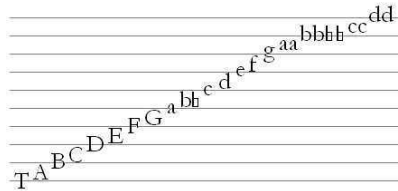
75-76 IOH. OLOM. 1 p. 2

72 caractarificantur] caractari rificantur *Wr*

257^v

⁷⁸ Circa litteram notandum: autor videtur ponere rationem, quare claves inferiores characteribus capitalibus figurantur, sequentes vero characteribus minoribus, videlicet notulis, scribuntur, ultime vero quatuor claves notulis duplicatis figurantur; volens, quod hoc fiat propter ostendere differentiam proprietatum. ⁷⁹ Unde sicut aliqua clavium inferior non differt denominatione ab octava supra se elevata, sed solum figura, sic etiam non differt ab ea voce musicali, sed solum acumine vocis: inferior enim grussius sonat; superior acucius; suprema magis acucius. ⁸⁰ Et hinc est, quod sic figurantur: nam inferiores grusse, quia characteribus capitalibus; superiores acucius, videlicet karakteribus minutis; supreme acutissime, quia duplicibus notulis ad innuendum duplicem octavam super inferiores vel simplex diapason supra superiores, videlicet medias. ⁸¹ Ulterius ostendit autor numerum clavium: volens, quod octo sunt graves; septem acute; et 4^{or} supra acutis, sive excellentes. ⁸² Sequitur, quod erunt 19 ad hunc sensum: decem novem sunt claves musicales secundum numerum et communem usum, computando ·b·fa et ·h·mi pro una. ⁸³ Dicitur secundum numerum, quia pauciores sunt secundum speciem; soni enim septem sunt in specie ut patet inspicienti. ⁸⁴ Dicitur secundum communem usum, quia secundum artem possunt esse infinite, cum ars consonantiis finem non imponat, ut habetur ex textu. ⁸⁵ Huius ratio est, quia omnis mensura debet proporcionari suo mensurato et e contra. ⁸⁶ Sed consonantie et voces musicales sunt mensurati numeri. ⁸⁷ Numerus enim mensurat musicales voces per certas proportionales, ut infra patebit. ⁸⁸ Et ille per unius aditamentum crescit in infinitum; non enim datur aliquis numerus tam magnus, quin dabilis est maior per unius additionem. ⁸⁹ Quare etiam et consonantie sive musice voces, que mensurantur et in numero fundantur, extendi in infinitum possunt. ⁹⁰ Sequitur ergo per modum corellarii, quod numerus clavium in manu musica et monacordo communiter a musicis assignatus usualis et non artificialis est, esse censendus. ⁹¹ Solent autem tantum tot assignari communiter ideo, quia vox humana amplius non potest ultra has litteras sive claves, saltem, ut vox clara appareat, sublevari. ⁹² Dicitur computando ·b·fa·h·mi pro una, quia pro duabus computando erunt viginti et una musicales voces, secundum quod alii musice autores ponere sunt consueti.

p.165



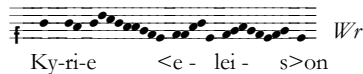
79 grussius] grussires *sive* grussives *Wr*

80 minutis] notulis *Wr*

86 mensurati] mensurata *Wr*

90 corellarii] corellari *Wr*

92 Melodia ista in lineas inserta est:



2

¹ Hiis itaque notulis musicis^a quidam priorum^b pluribus^c, nonnulli^d 258r
verum paucioribus^e utebantur, posteriores^f veros^g ob dulcis cantus
melodiam^h fiendam ultra hasⁱ adhuc ·b· molle sive rotundum^k
adinvenierunt^l, quod^m utrique ·b·ⁿ quadrato acuto^o videlicet et excellenti^p
adiunxerunt, propter quod et a quibusdam^q greco vocabulo *sinemenon*^r, quod
latine sonat^s *adiunctum*^t extitit appellatum^u. ² Erunt igitur viginti una voces^a,
ex quibus^b monacordum modernorum^c componitur^d et tota vis armonie^e
formatur^f, et taliter per ordinem cum suis sillabis^g componitur^h: scilicet
·T·ut, ·A·re, ·B·mi, ·C·faut, ·D·solre, ·E·lami, ·F·faut, ·G·solreut, ·a·lamire
·b·fa, ·b·mi, ·c·solfaut, ·d·lasolre, ·e·lami, ·f·faut, ·g·solreut, ·aa·lamire, ·bb·fa,
·bb·mi, ·cc·solfa, ·dd·lasol. ³ Quare^a autem^b sic sillabancantur^c, aliquantulum^d
iam | patere^e poterit. ⁴ Sed tamen dum^a de earum^b mutacionibus agetur^c, in 258v
antea specialius dicetur^d.

⁵ Notandum: autor in presenti littera monet modos loquendi quorundam antiquorum et ► p.134
modernorum deposicionem seu collocacionem clavium musicalium. ⁶ Unde vult, quod
quidam veteres musici pauciores claves musicales constituerant. ⁷ Videtur enim de mente
Bohecii ipsum monacordum solummodo duplici diapason esse configuratum. ⁸ Quidam
p.166 vero posteriores ultra numerum clavium ab autore enumeratarum plures claves, videlicet
·e·la, extra manum locare nituntur. ⁹ Et quamvis utrobique satis competens est posicio,
modus tamen dicendi presentis opusculi videtur esse melior et formalior. ¹⁰ Unde si debent
esse octo toni seu tropi musicales, oportet quod tot sint claves, quot ab autore enumerantur,
videlicet 19 computando ·b·fa·b·mi ·b·fa et ·b·mi, seu viginti una dividendo ·b·fa·b·mi in
acutis et excellentibus. ¹¹ Secundus etenim tonus, qui in ·D·solre terminatur, usque ad
quintam a finali descendere licencialiter permittitur. ¹² Ipse enim tonus est, qui maxime

1 ^a his litteris musicalibus ^b aliqui antiquorum ^c utebantur, scilicet quia ·e<e>·la extra
manum ponebant ^d aliqui ^e litteris musicalibus ^f musici ^g pro sed ^h propter constituere
mollem et dulcem ⁱ decem novem enumeratas ^k sive rotundum, scilicet quod *fa* significat
^l ut adiunxerunt ^m b molle ⁿ quod *mi* significat ^o quod scribitur per simplicem characterem
^p quod duobus characteribus figuratur ^q musicis ^r sicut dicitur nomen grecum ^s
interpretatur in latino ^t sive coniuncta naturalis ^u est vocatum

2 ^a musicales, in numero ^b vocibus ^c musicorum ^d integratur ^e musice sciencie
^f fabricatur, scilicet per has voces ^g ut sequitur ^h ipsum monacordum sive manus musica

3 ^a voces iste musicales ^b pro sed ^c syllabice aduniuntur (?) ^d aliquo modo ^e manifestum
esse

4 ^a quando ^b vocum musicalium ^c determinabitur ^d securius declarabitur

1 sinemenon] simenon *W*r

descendit, quod non esset, si ·T·ut appositum non foret. ¹³ Et iterum septimus tonus, qui in ·G·solreut locum sibi vindicat, a finali regulariter per octavam elevatur. ¹⁴ Et ulterius ex licencia per terciam sive quartam ad maximum in cantu Gregoriano licet elevari. ¹⁵ Quod iterum non esset, nisi claves musice tam late se extenderent. ¹⁶ Patet ergo, quod propter salvare cursum octo tonorum musicalium^a, non plures nec pauciores habent poni claves musicales.

¹⁴ Item toni autentici dicuntur toni impares, plagales dicuntur autem toni pares

3

¹ Hec^a ut recte^b notes^c monacordi^d consule^e voces^f.

² Monacordum^a ab unitate corde^b constat esse nominatum^c instrumentum^d musicum certis sonorum^e proporcionibus mensuratum^f in ascensu^g et descensu^h vocum musicaliumⁱ habitudines secundum varietatem^k litterarum^l et proprietatem earum^m infallibiliter manifestansⁿ, quod^o | eciam una corda completur^p, ne si due vel plures^q sibi^r apponantur, 259r propter earum adversitatem^s inconsultum habeatur^t et fallax; ad quod^u recurrat^v, qui^w vocum musicalium sonos^x et porporciones cupit experiri^y melius^z, si ab homine docto^{aa} disceret^{bb}; quoniam homo^{cc}, prout voluerit^{dd} vele^{ee} poterit^{ff}, vociferat^{gg}. ³ Corda^a vero^b in monacordo^c debite mensurato vocum diversitates^d penes earum habitudines^e sic format^f et^g dirigit, ut nunquam fallere^h possetⁱ et mentiri^k. ⁴ Quo exercitatu^a quique voces^b absque sui^c tandem^d amminiculo^e solo usu^f recte^g proferent^h et eas^k, eciam si dissoni^l naturaliter extiterint^m, discernere valebuntⁿ et discernent^o, quod in manu^p, cui sonus non convenit^q, faciliter nunquam poterit^r aliquis reperire^s, et in hoc^t monacordum^u manus^v superat^w utilitatem^x. ⁵ Et ideo^a ut manus^b, cui monacordum correspondet, plenius^c declaretur^d monacordi ratio^e merito prelibetur^f.

1 ^a predicta e sequencia ^b data ^c scias ^d istius instrumenti ^e tu ^f consilium adhibeas vocibus

2 ^a tale instrumentum ^b ab una corda supraposita ^c accipit sibi nominari ^d et est ^e musicalium ^f metitum ^g in elevacione ^h in depressione ⁱ inter se habentium ^k diversitatem ^l clavium musicalium ^m vocum ⁿ ostendens ^o instrumentum ^p perficitur ^q corde ^r monocordo ^s propter discrepantiam cordarum ^t quia nunquam vel raro precise sonant ^u instrumentum ^v ille ^w videlicet tonus etc. ^x musicales ^y investigare ^z facilius ^{aa} in musica ^{bb} instrueretur (instruaretur *Wr*) ^{cc} aliquis ^{dd} ad placitum eius ^{ee} prout ^{ff} valet ^{gg} voces pronunciat sive canit

3 ^a una ^b pro sed ^c secundum porporciones musice ^d musicalium varietates ^e sive porporciones ^f facit ^g eciam ^h decipere studentem ⁱ valet ^k eidem

4 ^a quicumque in hoc instrumento usitati fuerunt ^b musicales ^c monocordi ^d ultimo ^e adiutorio ^f ex consuetudine ^g debite ⁱ cantabunt ^k voces ^l hoc est naturaliter male cantantes ^m sunt ⁿ possunt ^o cognoscent ^p musicali ^q quo non possunt sonare ^r valeat ^s invenire ^t in illa discrecione vocum ^u tale instrumentum ^v scilicet musica ^w excedit ^x valorem

5 ^a propter hoc ^b que sumpta et excerpta (exerpta *Wr*) est a monocordo ^c facilior modo ^d ad intellectum ducetur ^e declaracio istius instrumenti sic nominati ^f merito antecedit

2 recurrat] recorrat *Wr*

259^v ⁶ Notandum: autor hic describit monacordum subiungens utilitatem eiusdem. ⁷ Et ante eius descripcionem ponit illius interpretacionem, volens quod monacordum dicatur ab unitate corde. ⁸ Nam dicitur a *monos*, quod est *unum*, et *corda* - quasi instrumentum unius corde, sicut decacordum a decem et corda, etc. ⁹ Et dicit describens, quod sit | instrumentum musicum mensuratum certis proporcionibus sonorum in ascensu et descensu vocum musicalium etc., ut clarius liquet ex textu. ¹⁰ Unde est instrumentum musicum non quidem effectuum cantilenarum, ymmo potius ostensivum proprietatum vocum et clavium musicalium secundum certas proporcioniones, in quibus fundari, et quibus habet mensurari. ¹¹ Dyapason enim in dupla proporcionione consistit, quod corda cum eius dimidietate ostendit. ¹² Et sic consequenter de aliis vocibus, ut in posteris melius patebit. ¹³ Quod etiam monacordum ipsas musicales voces infallibiliter, si regulariter est mensuratum, ostendit. ¹⁴ Vox enim hominis in plurimis fallax invenitur, promit nempe semitonium pro tono, et e converso tonum pro semitonio, quod egregiam artem musicalem in suis principiis manifeste offendit. ¹⁵ Completur etiam et compleri debet una corda; plures etenim corde raro precise ad notabile tempus sonare possent, quod si non esset, duabus vel tribus cordis perfici posset. ¹⁶ Extra litteram vero monacordum sic notificari potest^a: ¹⁷ Est lignum longum quadratum ad instar capse seu pharatre arcualis vel linteris brutalis dispositum, intus concavum in modum cithare, per quod posita corda sonat, cuius sonus varietates vocum iuxta varietatem musicalium litterarum ostendit et declarat. ¹⁸ In illo quidem instrumento totum fundamentum artis musice late dinoscitur. ¹⁹ Hoc vocum proprietates, numerum clavium musicalium, experienciam omnium mutacionum, omnem musicalem modum quemcumque tonum et cantum regulariter ac infallibiliter demonstrat et ostendit. ²⁰ Preterea hominem naturaliter dissonum tramite recto dirigit, ex cuius usu quis omnis cantus periciam absque cuius iuvamine perpendere possit, in quo et pluribus aliis manum sive scalam musicam superat et excellit. ²¹ Ideoque quod unusquisque manum sive scalam musicam nominatam fundamentaliter intellegat, de institutione et formatione monacordi autor imprimis determinat. p.167

16 Monacordum sic notificatur

17 cf. PS.-ODO dial. p. 252a

10 quidem] quidam *Wr*

14 in plurimis] in plurimum (?) *Wr*

15 tempus] tempore *Wr*

16 vel] in *cf. TH VIII 10, 2*

18 quidem] quidam *Wr* | late *corr. ex lateri* (?) *Wr*

4

¹ Nunc monacordalem per modum construe talem.

² De institutione^a autem^b monacordali^c et mensura multifarie^c multis^d-
que^e modis olim locuti sunt^f plures^g | et quidam^h plures, quidamⁱ pau- 260r
ciores^k in eius^l spacio sonos constituerunt^m. ³ Fuerunt^a namque^b ut omnes
veterani^c, qui^d tantummodo quindecim voces^e in monacordo^f consti-
tuebant^g, ab ·A·^h videlicet gravi exordiumⁱ capien<te>s et in ·aa· gemino^k
desinen<te>s^l sufficere^m arbitran<te>s, si tot vocesⁿ in monacordo^o
disponantur^p, que bisdyapason^q valeant adimplere^r. ⁴ Alii^a sedecim, ·G·, ·T·
grecum^b, prelocantes^c propter cantum proti plagalis^d, qui^e a sua finali^f [per]
dyapente, quorsum descenderet^g, non haberet^h. ⁵ Alii^a vero^b ·b· rotundum^c
adiungentes^d ex causis^e ante dictis ut propinqui modernis^f monacordum^g
compleverunt^h. ⁶ Moderni^a autem^b ex viginti una litteris^c monacordum^d
constituentes diversis tamen^e et intricatis^f ab antiquis^g quidem derelictis^h
dimensiones monacordiⁱ nimis^k posuerunt^l stili prolixitate animos

2 ^a de compositione ^b pro sed ^c istius instrumenti musicali ^e diversi modo ^d variis modis
^e et ^f de tali institutione ^g antiqui musici ^h antiqui ⁱ antiqui ^k constituerunt sonos
^l monacordi ^m locaverunt

3 ^a aliqui ^b pro quia ^c antiqui musici ^d solum ^e designatas per claves sive steffanos ^f in
tali instrumento ^g locabant ^h a tali littera latina ⁱ initium ^k quod sonat duplicem octavam
^l terminan<te>s ^m satis fore ⁿ musicales ^o tali instrumento ^p locentur ^q duplicem
octavam ^r possunt sonare

4 ^a posuerunt sonos in monacordo ^b quod per thaw figurantur ^c preponentes ^d propter
secundum tonum ^e secundus tonus ^f videlicet ·D· gravi ^g quod descenderat per quintam
^h si non poneretur ·G· grecum

5 ^a musici ^b pro sed ^c quod *fa* sonat ^d predictis vocibus sive litteris ^e de numero clavium
musicalium ^f musicis ^g tale instrumentum ^h perfecerint

6 ^a musici magis experti ^b pro sed ^c que claves musicales appellantur ^d hoc instrumentum
^e pro sed ^f modis ^g musicis ^h postpositis ⁱ hoc est, quomodo monocordum mensurari
habet ^k sub †...† ^l tales modos

1 IOH. MUR. spec. 2, 97

2 cf. Hbr. 1, 1: multifariam (*vel* multifarie) et multis (*vel* multisque) modis olim Deus loquens
... cf. *Alleluia Multifarie* (*Dom. infra octavam nativitatis Domini*)

3 PTOLOM. 5, 3

6 IOH. COTT. mus 6, 2

6 dimensiones monocordi] dimensionis monocordie *Wr*

260^r audiencium^m reddentesⁿ tediosos^o, quorum^p obviando^q | prolixitati^r,
veritati assenciendo^s unum ex multis^t modum dimeciendi monacordum^u,
qui^v facilior^w ac celerior^x nobis videbatur, regulis nostris^y inserere^z
curavimus^{aa} precise, ut sequitur^{bb}.

7 Disposito ligno^a breviori^b vel longiori^c secundum arbitrium^e operantis^d
monacordum^e in cacumine^f ipsius^g versus latus sinistrum^h a principioⁱ
monacordi^k per distanciam^l secundum possibilitatem saltem unius unciem^m p.168
vel ubi visⁿ pone^o ·G· grecum, a quo^p usque ad finem monacordi^q circino
bene^r disposito^s et ad hoc^t bene regulato novem^u passus metire secundum
lineam rectam^v equales^w, quibus^x equaliter dimensus^y diligenter considera^z,
ubi prima pars nona^{aa} terminabit, ibi^{bb} ·A· grave^{cc} pone^{dd}. 8 Sed altera pars^a
nona vacat^b, tercia^c recipit ·D·^e grave, 4^{ta} ^f similiter^g vacat^h, 5^{ta} ⁱ tollit^k ·a·
minutum acutum^l, 6^{ta} ^m ·d· minutum acutumⁿ, 7^{ma} ^o recipit^p ·a· superacutum,
261^r sive^q excellens duplicatum^r, | relique^s vacant ad finem^t.

9 Item ab ·A· gravi^a novem passus^b usque ad finem monacordi^c equaliter
meciaris^d; primus^e recipit ·B· grave^f, 2^{us} vacabit^g, 3^{us} ^h recipitⁱ ·E· grave^k, 4^{tus}
vacat, 5^{tus} ^m ·h· minutum quadrumⁿ, 6^{tus} ^o ·e· minutum^p, 7^{mus} ^q ·hh·
geminum^r, reliqui^s vacant^t.

6 ^m †...† ⁿ per hoc ^o nimis ^p antiquorum ^q contra dicendo ^r stili ^s confirmando se
^t modis et dictis antiquorum ^u quomodo monacordum habuerit mensurari ^v modus
^w suptilior ^x suptilior, scilicet inter alios modos ^y huic opusculo ^z inscribere ^{aa} nos ^{bb} in
sequenti sententia

7 ^a et aptato ^b brevi vel longo in quo debet fieri resonancia ^c nutum sive voluntatem
^d facientis ^e hoc instrumentum musicum ^f in acie ^g monacordi ^h versus manum
sinistram ⁱ inicio ^k illius instrumenti ^l quemcumque placet ^m adminus debet esse
spacium, quo potest locari statuncula, supra quam corda vadit

ⁿ ulterius procedendo in monacordum ^o loca ^p gammaut ^q ·G· greco ^r quemcumque
ultima statuncula signatur ^s firmiter ^t tali instrumento ^u operandum ^v facies mensuram
novem distanciarum ^w scilicet prius factam (?) per longitudinem monacordi ^x passus sive
distancias ^y distancii sive passibus ^z cum circino ^{aa} nominare debes ^{bb} versus sinistrum
^{cc} in eodem terminare ^{dd} est ^{ee} ^{ff} loca

8 ^a 2^a pars ^b sic quod nulla littera ibi locatur ^c pars nona ^d illa littera ^e pars nona ^f eciam
^g sic ibi nulla littera ponitur ^h pars nona ⁱ recipit ^j talem litteram musicalem ^k pars nona
^l recipit ^m pars nona ⁿ pro suo loco ^o vel ^p talem litteram musicalem ^q partes none
mensurate ^r sic quod in eis [per] amplius nulla littera signetur

9 ^a prius signato ^b novem distancias ^c ad punctum ultimum respectu monacordi
^d mensurare debes ^e passus ^f pro figura ^g nichil recipit ^h passus ⁱ sumit ^k pro sua figura
^l passus ^m passus ⁿ quod *mi* canit in acutis ^o passus recipit ^p talem litteram ^q passus
^r supra excellens molle ^s passus sive distancie ^t ad finem

7 equaliter ... considera] IOH. COTT. mus 6, 4

¹⁰ Rursum^a a ·T· greco^b incipiens^c totum monacordum^d in 4^{or} passus^e equaliter dimeciens^f, primi passus^g terminus recipit^h ·C· graveⁱ, 2^{us} k ·G· grave latinum^l, tertius^m ·g· minutum acutum, 4^{tus} n vacat^o.

¹¹ Item a ·C· gravi^a inchoans^b monacordum^c in quatuor passus^d parciarise; primi passus^f terminacionem^g recipit^h ·F· graveⁱ, 2^{us} passus^k recipit^l ·c·^m minutumⁿ acutum, 3^{us} o ·cc· geminum^p superacutum, 4^{us} q finit^r.

¹² Ab ·F· autem^a gravi^b ad finem monacordi 4^{or} passibus^d dimensis, primus^e recipit ·b·^f molle rotundum, 2^{us} g ·f· minutum^h acutum, reliquiⁱ vacant^k.

¹³ A ·d·^a vero^b minuto acuto 4^{or} c passibus^d dimensis, primus^e terminabit in ·g· minuto^f acuto, quod^g iam habitum^h est, 2^{us} i ·dd· geminum, reliquiⁱ vacant.

¹⁴ Ab ·f· quoque^a minuto^b acuto ad finem | monacordi quatuor 261^v passibus^c dimensis^d, primus passus^e recipit ·bb· rotundum geminum, reliqui^f vacant^g.

¹⁵ Et sic^a monacordum^b viginti una litteris^c prout per eas^d vox clara^e est et auditui^f cognita, integratum^g mirabiliter localiter^h distinctis, quibusⁱ statuncule subordinate^{kl}, quia^m sub sonoⁿ, quem predictae littere^o denominant^p, collocantur^q. ¹⁶ <Ab> iste^a et fanus^b, quod est sonus^c, steffani^d

10 ^a iterum ^b quod est in principio monacordi ^c mensurans ^d secundum lineam rectam ^e in 4^{or} distancias ^f tu sis, id est mensurans ^g finis prime distancie ^h sumit ⁱ istam litteram seu clavem ^k passus ^l quod est recte in medio monacordi situatum ^m passus recipit istam litteram ⁿ passus ^o nichil recipit

11 ^a a tali littera ^b tu sis, i. incipiens ^c usque ad finem ^d equales ^e divides ^f prime distancie ^g finis ^h sumit ⁱ istam litteram ^k 2^a distancia ^l sumit ^m illam clavem ⁿ comuniter signatam ^o passus recipit ^p istam clavem non signatam ^q passus ^r nihil recipit

12 ^a pro sed ^b incipiendo ^c sepius signatum ^d mensura facta 4^{or} distanciarum ^e passus ^f istam litteram ^g passus ^h istam clavem non signatam ⁱ passus seu claves ^k nichil recipiunt

13 ^a ab ista littera ^b pro sed ^c equalibus ^d mensuratis ^e passus ^f in tali littera ^g g ^h signatum ⁱ passus recipit

14 ^a eciam ^b a tali littera [256v] ^c equalibus ^d mensuratis ^e prima distancia ^f passus ^g nihil recipiunt, scilicet ad finem.

15 ^a illo modo ^b hoc instrumentum ^c musicalibus ^d voces vel litteras ^e humana ^f sensui auditus ^g completum est ^h secundum varia et diversa loca ⁱ litteris ^k sunt ^l supposite ^m statuncule sive steffani ⁿ ipsius corde ^o musicales in monacordo posite ^p signant (?) ^q ponuntur

16 ^a ab isto verbo ^b tali dictione greca ^c in latino ^d statuncule

nuncupantur^e, in manu^f vero^g articuli^h, in quibusⁱ huiusmodi voces^k cum signis sub^l litteris^m sibi coniunctis collocanturⁿ, similitudine ipsorum^o sorciuntur^p per lineas^q et spacia, quibus^r ostenditur^s, quantum cantus ascendit vel descendit^t, contemplacione flexurarum denominatur^u.

16 ^e vocantur ^f musicali existentes ^g pro sed ^hiuncture ⁱ articulis ^k cantus musicalis
^l figuris ^l pro vel ^m musicalibus ⁿ ponuntur ^o steffanorum ^p sive habent ^q per ipsos
 articulos designatos ^r spaciis ^s demonstratur ^t in suo cursu et huiusmodi ascensus sive
 descensus ^u per ipsas iuncturas in manu positarum

16 Iste] Isto *Wr*

5

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- ¹ Voces^a iam clare^b per manum^{cd} articulare^e;
² Gamaut, ·A·re, ·B·mi^a semper^b pollex^c retinebit^d,
³ Index^a ad radicem^b ·C·faut^c, medius^dque^e ·De·solre^f,
⁴ Sic ·E·lami^a fidius^b, et^c ·F·faut^d auricularis^e,
⁵ In cuius^a ventre ·G·solreut^b reor^c esse^d.
⁶ Hinc^a de suo more^b collum tenet^c ·a· lamire^d,
⁷ Et caput^a ornari solet hinc^b altum ·b·fa·b·mi^c;
⁸ Fidius^a pro capite^b ·c·solfaut^c accipit apte^d,
⁹ Sed ·d·lasolre^a medius^b sibi vertice^c portat^d.
¹⁰ Index^a hinc^b iterat^c ·e·lami^e, quoque^e ·f·faut^f substat,
¹¹ Hinc^a descendendo^b ·g·solreut^c esse^d memento,
¹² Tunc ·a·lamire^a donat^b <medius, fidius ·bb·fa·bb·mi.
¹³ ·cc·solfa collo tenet,> medius^aque^b ·dd·lasol^d.
¹⁴ Ecce^a per exempla^b tibi denotat ista figura^c.

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1 ^a musicales ostenduntur in iuncturis (?) ^b manifeste ^c musicalem ^d et ^e per articulos manus

2 ^a istas voces cum suis clavibus ^b frequenter ^c talis digitus ^d servabit

3 ^a talis digitus ^b recipit ^c illas voces conclavium (?) ^d digitus ^e et ^f recipit in radice

4 ^a illas voces ^b ille digitus ^c pro tamen ^d pro radice ^e digitus brevior

5 ^a auricularis ^b istas voces ^c fateor ^d fore

6 ^a post hoc ^b consuetudine scilicet ponendi ^c auricularis ^d istas voces

7 ^a ipsius auricularis ^b post hoc ^c istis vocibus

8 ^a ille digitus ^b suo ^c istas voces ^d convenienter

9 ^a illas voces ^b digitus ^c in suo capite ^d gerit

10 ^a talis digitus ^b post hoc ^c resumit, scilicet in suo capite ^d illas voces ^e capite ^f illas claves cum suis vocibus

11 ^a post ·f·faut ^b ad alium articulum ^c illas voces ^d fore

12 ^a istas voces ^b prebet

13 ^c digitus ^d et ^e donat

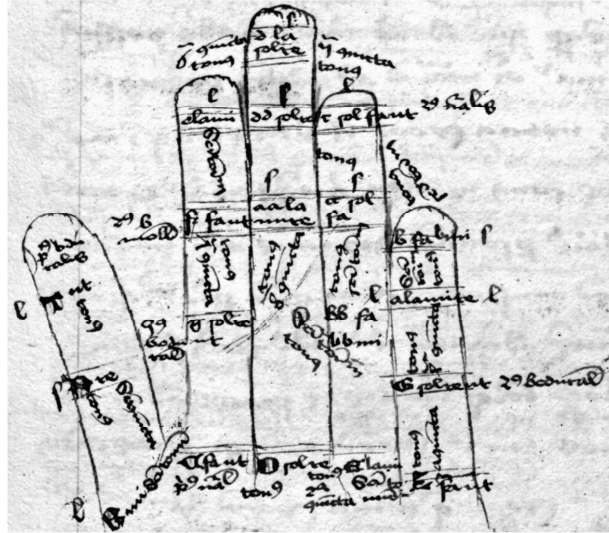
14 ^a ostendit hoc ^b exemplar ^c ipsius manus

2 IOH. OLOM. 2 p.8

2-13 cf. IOH. FLOESS 1-12

1 articulare] articularem *Wr*; cf. *Sz* 2, 80

12-13 cf. *Sz* 2, 91-92; *LZ* 1, 45-46



	l ·e·lami semitonium	s ·d·lasolre 6 ^a coniuncta	l ·c·solfaut 5 ^a coniuncta	s ·b·fa·b·mi tonus semitonium
l primus b duralis ·T·ut tonus	·f·faut 2 ^{us} b mollis tonus 7 ^a coniuncta	l ·dd·<lasol>	s ·cc·solfa tonus	l ·a·lamire semitonium tonus
s ·A·re tonus <prima> coniuncta	·g·solreut 3 ^{us} b duralis tonus 8 ^a coniuncta	s ·aa·lamire semitonium tonus	l ·bb·fa·bb·mi tonus semitonium	·G·solreut 2 ^{us} b duralis tonus 4 ^a coniuncta
l ·B·mi semitonium	·C·faut primus naturalis tonus	·D·solre tonus 2 ^a coniuncta	·E·lami semitonium	·F·faut tonus 3 ^a coniuncta

¹⁵ Et facili causa cernes, que clavis in linea sit:

¹⁶ Linea sit prima clavis spaciumque 2^a.

¹⁷ Linea ponit eas, quas numerus invenit impar.

17 IOH. OLOM. 2 p. 8; IOH. FLOESS 13

14 <lasol>] solre *Wr* <prima>] semi *Wr*

¹⁸ Prenarrate^a itaque voces musicales^b, quarum^c soni in monacordo^d 262^v
lucidissime^e ostenduntur^f, in manu^g consequenter declarantur^h, quiaⁱ et
monacordum^k non semper^l quemadmodum^{mn} manum habere^o possumus^{pq},
et sicut sine^r manu ori^s necessaria^t administrare^u nequimus^v, sic^w absque
noticia^x vocum^y et virtute litterarum^z in manu positarum^{aa} sonos in cantu^{bb},
quic^{cc} ore formantur^{dd}, ignoramus^{ee} regulariter personare^{ff}. ¹⁹ Manus enim^a
musica^b est vocum musicalium clavigera^c proprietatum^dque^e earum
demonstratrix^f, ad cantum^g regulariter addiscendum^h flexurisⁱ articulorum
tamquam lineis et spaciis adornata^k. ²⁰ Claves^a enim^b littere^c vocum
dicuntur^d, quia per eas^e cantus^f et^g proprietates vocum^h, queⁱ trina vocum^k
determinacione^l dicuntur^m, asperarumⁿ videlicet^o, mollium^p, et^q
mediocrium^r, velud^s quadam clave^t ferrea reserantur^u.
²¹ Quarum^a quedam^b dicuntur signate^c, quedam^d non signate^e. ²² Signate^a
sunt, que ad notificandum^b cantum^c in libris^d scribuntur^e, et^f harum^g
quedam^h communiterⁱ signantur^k, ut^l ·F· grave et ·C· acutum^m, quedamⁿ
vero^o ut ·T·^p grecum fundamentale rarius^q et^r ·g· superacutum^s, quedam^t

18 ^aprius dicte ^btam simplices quam composite ^cvocum ^dtali instrumento ^eclarissime
^fdemonstrantur ^gmusica ^hostensive ⁱratio est ^ktale instrumentum ^lfrequenter
^msicut ⁿhabere possumus ^ocirca nos ^pnos ^qvaleamus ^rabsque ^snostro ^tnutrimenta
^uporrigere ^vnon possumus ^wsimili modo ^xcognitione ^ymusicalium ^zclavium
^{aa}locatarum ^{bb}musicali ^{cc}soni ^{dd}fiunt ^{ee}non possumus ^{ff}canere

19 manus musicalis definitur sic

19 ^apro quia ^bmusicalis ^cin se continet claves musicales ^dostendit proprietates clavium
et vocum ^eet ^fmanus est ^gmusicalem est inventa ^hstudendum ⁱiuncturis ^kquia in
manu per articulos lineas et spacia cognoscimus

20 ^amusicales ^bpro quia ^cque circa voces ponuntur ^dappellantur ^eclaves ^fmusicalis
^geciam ^hmusicalium ⁱproprietates ^kipsarum ^ltriplex divisio ^mnominantur ⁿdurarum
^oscilicet ^pvocum ^qvel ^rvocum ^ssicut ^taperitur ipsum comodum ^uaperiuntur vel
manifestantur

21 ^aclavium ^balique ^csic dicte ^dalique ^edicuntur

22 ^aclaves ^bad manifestandum ^cmusicum ^dipsis (?) ^efigurantur ^feciam ^gclavium
^halique ⁱdicuntur ^kcommuniter signate ^lsunt ^miste littere ⁿclaves ^opro sed ^pquod
per T figuratur ^qrare dicuntur signate ^reciam ^squod est bonum (?) ^tclaves

19 cf. IOH. OLOM. 4 p. 11

18 sicud] *supra* et *scr. Wr*; cf. TH VIII 6, 8 et *sqq.*

20 mediocrium] *mediocrum Wr*

22 quedam¹] *quidam Wr* | quedam²] *quia Wr*

263r vero^u rarissime^v ut ·d· excellens^w. ²³Signantur eciam^a ·b·fa et^b ·b·mi |
 propter differencias vocum^c, quas^d designant^e. ²⁴Et^a *fa*^b signatur^c per ·b·
 rotundum, ·b·mi^d vero^e per quadrum^f, quod^g hodie^h per modum ·b·i
 scribitur^k, alie autem^l omnes^m, eo quodⁿ in libris^o cantus^p per eas non
 signatur^q, non signate^r dicuntur^s.

22 ^upro sed ^vdicuntur signate ^wtalīs littera

23 ^aquelibet istarum ^beciam ^cdurarum et mollium ^ddifferencias ^erepresentant

24 ^aeciam ^billa vox ^cnotificatur ^dilla vox ^epro sed ^f·b· figuratur ^g·b· ^histis
 temporibus ⁱper illam litteram ^kfiguratur ^lpro sed ^mclaves ⁿideo ^onostris ^pmusicus
^qscribitur ^risto nomine ^sappellantur

23 signantur] signatur *Wr*

6

p.170 ¹Proprietas autem^a clavium^b est^c, ut, quomodo claves in gravibus ponuntur^d in linea et in spacio, eodem modo^e et in excellentibus^f, in acutis^g autem^h semper per oppositum ponunturⁱ. ²Linea^a vero^b est protractio^c directa duorum spaciorum^d divisiva, spacium^e autem^f dicitur duarum linearum sibi proximarum intersticiu^g. ³Cantus^a autem^b est modulatio^c vocis naturalis^d vel instrumentalis^e regulis artis musice coartata^f. ⁴Et iuxta triplicem soni proprietatem in triplici differencia reperitur^a, videlicet durus^b sive asper, naturalis sive planus^c, et mollis sive dulcis.

⁵Cantus^a durus^b signatur^c per $\flat$ durum sive^d quadrum, a quo $\flat$ duralis^e nuncupatur^f. ⁶Et quia^a ter repetitur^b, in tres^c merito species dividitur: primus itaque $\flat$ duralis^d incipitur^e in $\cdot G \cdot$ greco in linea^f et finitur^g in $\cdot E \cdot$ gravi in spacio^h; secundusⁱ incipitur in $\cdot G \cdot$ gravi^k in spacio^l et finitur^m in $\cdot e \cdot$ acutoⁿ in linea; tertius^o incipitur $|$ in $\cdot g \cdot$ acuto^p in linea et finitur^q in $\cdot dd \cdot$ gemino^r excellenti similiter^s in linea et caret ultima voce^u, scilicet *la*, quia servat metam^v.

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► p.134

1 ^a pro sed ^b musicalium ^c hec ^d sicut se habent claves ad lineas et ad spacia in gravibus ^e similiter ^f debet se habere ^g clavibus ^h pro sed ⁱ sic quod claves in gravibus posite in lineis, in acutis ponuntur in spacio, et e converso

2 Linea difinitur. Spacium difinitur sic.

2 ^a apud musicum ^b pro sed ^c erecta adductio ^d musicalium ^e apud musicum dicitur ^f pro sed ^g distancia inter duas lineas coniunctas formaliter vel virtualiter

3 Cantus difinitur sic.

3 ^a musicalis ^b pro sed ^c sonus ^d vocis facte per instrumenta naturalia ^e vocis facte per artem ^f proporcionata iuxta regulares musicales

4 ^a secundum quod sonus reperitur in triplici differencia, triplex est cantus ^b videlicet qui $\cdot b \cdot$ durus nuncupatur ^c sic dictus

5 ^a quod $\cdot b \cdot$ mollis appellatur ^b sic dictus ^c scribitur ^d pro vel, scilicet $\cdot b \cdot$ sive $\cdot b \cdot$ ^e quadra $\cdot b \cdot$ sive $\cdot b \cdot$, illo nomine ^f dicitur

6 ^a huiusmodi cantus ^b in manu musica ^c triplex erit ^d cantus ^e inchoatur ^f hoc est in gamaut ^g terminatur ^h in $\cdot E \cdot$ lami ⁱ cantus $\flat$ duralis ^k videlicet $\cdot G \cdot$ solreut ^l in littera ^m terminatur ⁿ in $\cdot e \cdot$ lami ^o $\flat$ duralis cantus ^p in $\cdot g \cdot$ solreut ^q terminatur ^r in $\cdot dd \cdot$ lasol ^s eciam ^t iste tercius $\flat$ duralis ^u 6^{ta} voce ^v inter alios cantus

1 quomodo claves in gravibus ponuntur ut *repet. Wr*

⁷ Cantus autem^a mollis sive dulcis^b, eo quod^c suavem^d efficit^e melodiam per b rotundum^f signatur, a quo^g b mollis^h merito nuncupaturⁱ, et in duplici specie^k reperitur: primus^l ab ·F· gravi^m usque ad ·d· acutumⁿ computatur^o; et secundus^p ab ·f· minuto acuto^q inchoatus^r in ·dd· gemino^s completur^t.

⁸ Naturalis autem^a cantus^b, quoniam naturam utriusque premissorum sapiens nec^c nimis aspere^d nec nimis molliter^e sonans, mediocriter^f progreditur^g, et a nulla littera^h cognominaturⁱ; sed^k a ·C· gravi^l, que^m inter inicia primorumⁿ mediatur^o, tamquam medius^p primo inchoatur^q in spacio^r et finitur^s in ·a· acuto^t in linea^u, deinde^v a ·c· acuto^w reiteratis^x sex vocibus^y in ·aa· gemino^z aa excellenti perficitur^{bb}, quia ibi^{cc} sexta vox^{dd}, scilicet *la*, finitur^{ee}.

⁹ Quilibet enim^a cantus^b sex simplicibus vocibus^c integratur^d, que^e dum sepcies in manu^f resumuntur^g, septem^h cantus in specie constituunturⁱ, scilicet tres b durales, duo naturales, et duo b molles^k, quorum^l inicia sigillatim^m persignataⁿ in hoc versu^o breviter explicantur^p:

¹⁰ ·C·^a dat natura, ·F·^b b moll, ·G·^cque^d b dura.

7 ^a pro sed ^b sic dictus ^c ideo ^d dulcem ^e causat ^f sic dictum ^g rotundo ·b· ^h tali nomine ⁱ vocatur ^k est duplex ^l ·b· mollis ^m ab ·F·faut ⁿ videlicet ·d·lasolre ^o quo ad inepcionem et discrecionem ^p ·b· mollis ^q videlicet ·f·faut ^r inceptus ^s videlicet ·d·lasol ^t perficitur

8 ^a pro sed ^b sic dictus, quia participat cum naturali et cum b molli ^c est sonans ^d nimis dure ^e plane ^f medio modo ^g vadit ^h musicali ⁱ modo sibi usurpat ^k pro tamen ^l ab illa littera ^m ·C· ⁿ litterarum ^o medium tenet ^p cantus ^q incipitur ^r ipsius ·C· gravis ^s clauditur ^t ·a·lamire ^u posita ^v post habet ^w incipiendo ^x resumtis ^y sunt *ut re mi fa sol <la>* ^z in ·a·laremi ^{aa} duplicato ^{bb} completur ^{cc} videlicet in ·a·lamire ^{dd} cantus 2ⁱ naturalis ^{ee} terminatur

9 ^a pro quia ^b seorsum ^c sepius prius habetis ^d completur ^e voces ^f musicali ^g replicantur ^h 7^{tem} vocibus ⁱ erunt ^k isti cantus sic dicti ^l cantuum ^m secundum ordinem ⁿ conscripta ^o sequenti ^p erunt manifesta

10 ^a breviter: in illa littera incipit cantus naturalis ^b in illa littera b mollis cantus incipitur ^c in illa littera incipit cantus b duralis ^d et

¹ Et licet^a de sex vocibus^b simplicibus quilibet cantus^c componitur^d, 264r
voces tamen^e illius cantus esse^f tantum^g dicuntur^h, a quoⁱ prima^k ipsarum^l,
scilicet *ut*, denominatur, que^m, qualiterⁿ in ascensu et descensu^o valeant
omnes cantus^p apte^q peragrar^r, mutuo secum componuntur^s et composi-
tarum^t, quedam bissillabe^u, quedam trissillabe^v fiunt. ▶ p.134

² Trissillabe^a sunt, que ex 3^{bus} vocibus^b componuntur^c, et^d sunt sex in
numero^e, scilicet ·G·solreut in gravibus^f, ·a·lamire^g, ·c·solfaut^h, ·d·lasolrei,
·g·solreut^k, et ·a·lamire in excellentibus^l. ³ Talium^a quilibet sex habet muta-
p.171 ciones^b, tres^c ascendendo^d et tres^e descendendo^f, ab uno cantus^g in alium^h.

⁴ Bissillabe^a, [et] que in duabus vocibus componuntur^b, duas faciunt
mutaciones^c, unam^d ascendendo^e, et aliam^f descendendo^g, ut sunt omnes^h
alieⁱ composite sicut^k ·c·faut, ·d·solre, ·e·lami, ·f·faut^l, et sic de aliis^m.

⁵ Et^a quociens^b mutacio aliqua desinit^c in *ut*, *re*, vel *mi*^d, dicitur
ascendendo^e, quia^f plus^g habet ascendere^h quam descendereⁱ in suo | cantu. 264v
⁶ Sed^a desinens^b in *fa*, *sol* aut *la*^c dicitur descendendo^d, ut patet^e in hiis^f
metris:

1 ^a quamvis ^b que sunt *ut re mi fa sol la* ^c musicalis, sive duris sive mollis ^d integratur ^e pro
sed ^f fore ^g solummodo ^h voces ⁱ cantu ^k vox sive litera ^l est ^m voces ⁿ quomodo
^o quantum ad arsin et thesin ^p omnis tonorum cursus ^q convenienter ^r pertransire ^s inter
se ad invicem combinantur ^t de numero vocum compositarum ^u duas habentes syllabas
^v 3^s syllabas habentes

2 ^a voces ^b musicalibus ^c integratur ^d talium ^e continentur apud musicos usitate ^f que est
prima ^g immediate (in mediate *W/r*) sequens secunda ^h est 3^a ⁱ sequens est 4^a ^k 5^a ^l est 6^a
et ultima

3 ^a compositarum trissyllabarum ^b sex variaciones unius cantus in alium ^c mutaciones,
scilicet habet ^d sursum canendo ^e habet iterum mutaciones ^f deorsum canendo
^g currente ^h cantum

4 ^a voces ^b hoc est, que non habent plures voces nisi duas ^c in eis dupliciter mutatur
cantus ^d mutacionem habent ^e sursum canendo ^f habent mutacionem ^g deorsum
canendo ^h voces ⁱ preter has supradictas ^k sunt ^l iste voces sic dicte ^m ut sunt ·cc·solfa,
·dd·lasol etc.

5 ^a eciam ^b quandocumque ^c habet finem ^d istis vocibus ^e dicitur ascendere ^f unaqueque
earum ^g magis ^h sursum canere ⁱ deorsum canere

6 ^a pro tamen ^b mutacio ^c in istis vocibus ^d per descensum ^e manifestum ^f sequentibus

3 cf. ANON. Gemnic. 2, 1, 7

4 cf. ANON. Gemnic. 2, 1, 19

5-6 LAMBERTUS p. 256b

- ⁷ Unica^a si fuerit, vox invariata^b manebit;
⁸ Si duplex^a detur^b, hanc^c bis decet^d ut varietur^e;
⁹ Si^a vox sit terna^b, variacio^c sit tibi sena^d
¹⁰ *Ut re mī^a scandunt^b, descendunt^c fa^d quoque^d sol lre.*

¹¹ Notandum^a tamen^b, quot ·b·fa·h·mi acutum^c vel excellens^d, quamvis^e est vox bissyllaba^f, nunquam^g tamen^h mutatur ibiⁱ una vox^k in aliam^l, quia^m ibi suntⁿ due voces sibi contrarie^o, scilicet dura^p et^q mollis^r, sive^s intensa et remissa. ¹² In signum^a cuius et claves^b due^c sibi differentialiter conceduntur^d, ut quamvis^e in eadem sede^f morentur^g, diversum tamen^h sonum facere denotanturⁱ, scilicet ·b· rotundum^k, per quod *fa*^l cantatur, et ·h· quadrum^m, per quodⁿ vox *mī*^p intencius^p per *h* duralem^q formatur^r. ¹³ Quare *mī*^a altius *fa*^b sonare^c consequitur^d, quod est mirabile in oculis nostris^e. ¹⁴ Quemadmodum^a igitur *fa*^b, quod^c est^d in ·C·faut, non mutatur^e in *sol*^f, quod^g est^h in ·D·solreⁱ, eo quod^k voces iste^l diversarum sunt clavium^m, sicⁿ nec in ·b·fa·h·mi^o *fa*^p mutatur^q in *mi* vel e | converso^r. ¹⁵ Sic

7 ^a in cantu circa aliquam clavem ^b non mutatur

8 ^a vox duplicata sive byssyllaba ^b occurrit in cantu ^c vocem ^d dupliciter, scilicet semel ascendendo et semel descendendo ^e mutatur

9 ^a in cantu ^b trissyllaba ^c sextuplex mutacio ^d in hac voce

10 ^a iste voces ^b ascendunt in mutacionibus ^c in mutacionibus ^d pro et ^e iste voces

11 ^a considerandum est ^b pro sed ^c infra claves acute (?) signatas ^d in excellentibus conscriptum ^e licet ^f duarum syllabarum ^g variatur ^h pro sed ⁱ videlicet in ·b·fa·h·mi ^k *fa* ^l videlicet in *mi*, vel e converso ^m ratio est ⁿ existunt ^o non potentes se simul compati ^p ut est *mi* ^q etiam ^r ut est *fa* ^s que sunt voces contrarie

12 ^a propter quod ^b due ille ^c ·b·fa·h·mi, que sunt dicte ^d sic ascribuntur ^e licet ^f in eodem spacio vel in eadem linea ^g sistunt ^h pro sed ⁱ videlicet remissum et acutum significantur ^k quod est una clavis ^l ·b·, i. mollis ^m est alia clavis ⁿ ·b· ^o sic dicta ^p alcius ^q cantum ^r cantatur

13 ^a istam vocem ^b illa voce ^c cantare ^d scilicet per modum contrarii ^e videlicet quia in una et eadem sede alcius et declivius cantatur

14 ^a sicut ^b illa vox ^c que vox ^d sistit ^e non variatur ^f istam vocem ^g que vox *sol* ^h sistit ⁱ in ·D· gravi ^k propter hoc ^l *fa* et *sol* ^m habent diversas claves ⁿ simili modo ^o in istis duabus vocibus diversis clavibus nunquam ^p illa vox ^q variatur ^r *mi* mutatur in *fa*

7-8 ANON. Gemnic. 1, 3, 28-29

13 Ps. 117, 23

13 quod] quid *Wr*

14 ·C·faut] *F*faut *Wr*; cf. *TH VIII* 19, 13; *TH IX* 1, 2, 52; *TH XV* 8, 12; *TH XXI* 4, 4

enim^a diceretur potius^b ·b·fami^c, et non^d ·b·fa·h·mi^e, si quippe^f *fa*^g mutaretur in *mi*^h. ¹⁶ Et^a duo semitonia minora^b contra genus dyatonicum^c iuxta^d se *fa*^e in *mi*^f mutata^g cromatizarentur^h. ¹⁷ Et^a genus cromaticum^b, quod^c ubilibet in orbe^d terrarum^e ab usu^f excidit^g, in aliquo orbe^h terrarum aput nosⁱ in usu cum duobus contradictoriis^k servaretur^l. ¹⁸ Et^a dyapason^b ex 4^{or} tonis^c cum tribus semitoniis^d contra principia artis musice^e componeretur^f. ¹⁹ Nec^a ibi^b ·b· rotunda^c, ut quibusdam placuit sciolis^d, velut^e inutilis^f sit eicienda^g propter hoc^h, quod ipsaⁱ et sua vox^k, scilicet *fa*^l, cum nulla vocum in manu^m vel in monacordoⁿ enumeratarum^o possit efficere^p dyapason^q, sicut alie^r faciunt^s cum sibi paribus^t, vel quod^u cum quinta^v sub se^w voce^x nequit^y in dyapente^z concordare^{aa}, ut patet^{bb} in mensura^{cc} dyapason et dyapente, cum et^{dd} ·F· grave^{ee}, que^{ff} omnino regularis^{gg} est, ad ·B· quintam^{hh} sub seiⁱⁱ nullam obtineat consonanciam^{kk}. ²⁰ Necessitas^a ipsius^b tamen^c et per hoc^d

p.172

15 ^a pro quia ^b melius ^c per unam clavem ^d diceretur ^e scilicet per duabus clavibus ^f eciam ^g illa vox ^h in istam vocem

16 ^a tunc statim sequitur, quod ^b ibidem circa se posita ^c contra musicam diatonicam ^d circa ^e illa voce ^f in illam vocem vel e converso ^g variata ^h secundum proprietatem musice cromatice canerentur

17 ^a eciam ^b musica cromatica ^c que ^d in omni loco ^e fidelium ^f consuetudine ^g evanuit ^h in quodam loco ⁱ sic mutaris *fa* in *mi* ^k quia cromatica et dyatonica contrario modo se habent ^l teneretur

18 ^a eciam ^b octava aliqua ^c ex 4^{or} duris secundis ^d cum 3^{bus} secundis mollibus ^e hoc est contra regularem posicionem musicalem ^f integraretur

19 ^a eciam non ^b ·b·fa·h·mi ^c ista litera ^d sicut quidam inscii dicere utebantur ^e sicut ^f vana ^g disponenda ^h illa ratione ⁱ rotunda ·b· ^k circa eam posita ^l ut est ^m musica ⁿ tali instrumento ^o conscriptarum ^p causare ^q octavam ^r littere ^s causant ^t cum eis similibus ^u *fa* circa rotundum ·b· ^v corda ^w posita ^x vocaliter ^y non valeat ^z talem consonanciam ^{aa} sonare ^{bb} manifestum est ^{cc} in cantu mensurali, quando sunt 5^{te} vel octave ^{dd} eciam ^{ee} hoc est *fa*, quod est in ·F·faut ^{ff} illa ·F· ^{gg} cum sua voce ^{hh} ·E· grave ⁱⁱ locata ^{kk} non concordant

20 ^a ponendi ^b ·b· rotundum ^c pro sed ^d sequens

17 cf. IOH. MUR. spec. 2, 81

19 cum et ... consonanciam] PTOLOM. 10, 8

19 nequit] nequid *W*r

20 et] est *W*r

demonstratur^e. ²¹ Et quia^a dyatessaron^b inter ·F· grave^c et eam^d, quam^e alias
 265*v* cum ·b· quadro^f non faceret^g, consonancia formatur^h, | ut inter ·b·^h
 quadrum et ·F·ⁱ tritonus perficiatur^k.

20 ^e ostenditur

21 ^a ratio est, vel ex quo ^b hoc est 4^{ta} dyatonica ^c vel istam literam ^d rotundam ·b·
^e quartam ^f quod *mi* (?) causat ^g non posset causare ^h causatur ⁱ et ponitur *mi* ^j inter illas
 litteras †...†tur ^k compleatur

21 alias] aleas *Wr*

8

¹ Unde^a etiam provenit^b, quare inter ·b· rotundum^c et aliam quamcumque^d litteram nunquam dyapason consonat^e, quia in loco vocum^f posita^g est, ubi continui tres toni^h reperiuntur, quare per dyacismum^k sive per dyesin ·b·^l rotunda a ·b· quadra^m, cuiⁿ coniungitur^o, differre^p relinquitur; et ita^q non incassum^r, sed^s in grandem fructum^t ·b· rotunda^u ·b· quadrate^v apponitur^w. ² Hoc tamen^a ignorari non debet^b, quod in quocumque^c casu vel coniunctione^d cantus, <ubi> una^e illarum^f est, altera^g esse^h non debet. ³ Unde^a et^b *ζινεμμενον*^c grece^d *coniuncta*^e latine dicitur^f, quia per ipsam^g tonus^h in semitoniumⁱ vel e converso^k propter vocum^l discrepanciam^m in se directe mutariⁿ non possunt^o, ut dictum est^p, coniungi^q tamen^r; in eadem sede^s manus^t denotantur. ⁴ In monacordo^a vero^b et sedes^c variantur^d, quod^e licet^f tantum^g in illis duobus locis^h, in quibusⁱ ·b·fa·h·mi locatur^k, a prioribus^l sit repertum^m, a modernisⁿ tamen^o, per quos musica^p multum est sup^qtiliata^q, preter hec^r adhuc huiusmodi loca inveniuntur^s; et coniuncte^t unanimiter appellantur^u. ⁵ Est enim^a coniuncta^b secundum vocem hominis^c de tono^d in semitonium^e, sive^f de | *fa* in *mi*, quod idem est^h, vel e conversoⁱ transmutacio^k. 266r

1 ^a ex quo ^b origo habetur ^c quod *fa* canit ^e parem sibi vel imparem ^e non sonat octava
^f musicalium istarum ^g locata ^h tres aspere secunde mutuo se sequentes ⁱ inveniuntur
^k hoc est per unam minimam elevationem, qua musici usi sunt ^l que *fa* canit ^m que *mi* canit
ⁿ sibi ^o associatur ^p habere differentiam ^q ex illo ^r non inutiliter ^s pro tamen ^t magnam
utilitatem ^u ista litera ^v huic litere ^w sociatur

2 ^a pro sed ^b a musico ^c in omni ^d hoc est cursu toni ^e ubi ^f literarum ·b·fa vel ·h·mi
^g istarum ^h fore

3 ^a ex quo ^b idem locus ^c isto vocabulo ^d in greco vocabulo quod est ^e sermone latino
^f nominatur ^g ·b·fa et ·h·mi ^h secunda aspera ⁱ in secundam lenem ^k econtra ^l *fa* et *mi*
^m dissonanciam ⁿ variari ^o non valent ^p in precedentibus ^q simul sociari ^r pro sed ^s in
eodem loco ^t musicalis

4 ^a tali instrumento musice ^b pro sed ^c loca eorum ^d diversificantur ^e quamvis ^f coniungi
^g solum ^h duabus sedibus, videlicet linea et spacio ⁱ locis ^k reperitur ^l ab antiquis musicis
^m inventum ⁿ musicis ^o pro sed ^p sciencia ^q per profundas invenciones ^r duo loca
^s fore plura ^t naturales ^u omnia nominantur

5 ^a pro quia ^b naturalis ^c sive alterius instrumenti ^d 2a aspera ^e in secundam lenem ^f pro
vel ^g de illa voce in huius modi duram vocem ^h tantum valet ⁱ mutacio de *mi* in *fa*
^k variacio, que scilicet reperitur

2 <ubi> ... non debet] cf. PTOLOM. 10, 14

► p.134

⁶ Et prima^a inter ·A· grave^b et ·B· quadrum^c. ⁷ Et^a signatur in ·B· gravi^b per b molle^c, quod significat *fa*^d ad ostendendum^e, quod in loco *mi* debet iam cantari *fa*^f per mutacionem^g *ut*^h in *sol* in ·C· graviⁱ, ut facilius^k vox^l posset tangi^m, quodsi absque mutacioneⁿ vox^o cito poterit^p cognosci variata^q, non debet fieri mutacio^r in ·C· gravi^s, quia est contrarium^t manui^u. ⁸ Et eciam in signum^a huius ponitur b molle^b vel b quadrum^c, que in se^d non possunt mutari^e, ut^f simili ratione^g ostendant ibi^h sine sillabarumⁱ mutacione^k vocem^l secundum asperitatem^m vel lenitatemⁿ per se^o variari^p, b autem^q molle^r vel quadrum^s in signis coniunctarum^t ponuntur^u. ⁹ Quia^a vel *mb*^b de *fa*^c fieri, quam^d b quadrum significat^e; vel *fa* de *mi*^f, quam molle ·b·^g representat^h, in coniunctisⁱ semper demonstratur^k.

¹⁰ Secunda^a coniuncta accipitur inter ·D·^b et ·E·^c graves^d, et quia ibi^e *mi*^f in *fa*^g super ·E· litteram transire^h denotatur, per b molleⁱ iterum signatur^k.

266v

¹¹ Tercia^a accipitur | inter ·F·^b et ·G·^c graves^d, et signatur^e in ·F·^f per b quadrum^g, ut *fa*^h in *mi*ⁱ transire^k denotetur^l.

► p.134

¹² Quarta coniuncta^a accipitur inter ·G· grave^b et ·a· acutum^c, et signatur^d in ·a· acuto^e per b molle^f. p.173

6 ^a de numero coniunctarum ^b videlicet ·A·re ^c grave ·B·mi

7 ^a ista prima coniuncta ^b in ·B·mi [i. rotundum b] ^c ·b· rotundum ^d representat istam vocem ^e demonstrandum ^f ista vox mollis ^g variacionem illius vocis ^h hanc vocem ⁱ hoc est in ·C·faut ^k eo melius ^l videlicet *fa* ^m a cantante ⁿ sine variacione *ut* in *sol* ^o videlicet in ·B·mi ^p valeat ^q in *fa* ^r variacio ^s in ·C·faut ^t oppositum ^u musicali

8 ^a videlicet nota mutacionis ^b ista littera ^c ista littera ^d ipsas ^e variari ^f ipse littere ^g eadem ex causa ^h videlicet in loco coniuncte ⁱ musicalium ^k variacione ^l canentem sive cantantem ^m duriciem ⁿ molliciem ^o ipsam ^p mutari ^q pro se^d ^r rotundum ^s quod per b quadrum signatum ^t hoc est, in locis coniunctarum naturalium ^u locantur

9 ^a ratio ^b hanc vocem duram ^c de ista voce molli ^d variacionem, quod per b signatur ^e representat ^f fieri de ista dura istam vocem ^g rotundum ·b· ^h ostendit ⁱ ipsis ^k significatur

10 2^a coniuncta

10 ^a naturalis ^b ·D·solre ^c ·E·lami ^d claves ^e in loco *mi* ^f illa vox ^g in ·e·lami in hanc vocem ^h mutari ⁱ rotundum ·b· ^k scribitur ista coniuncta

11 3^a coniuncta

11 ^a coniuncta ^b ·F·faut ^c ·G·solreut ^d claves ^e figuratur ^f in ·F·faut ^g videlicet per ·b· ^h istam vocem ⁱ in istam duram ^k mutari in eodem loco ^l significatur

12 4^a coniuncta

12 ^a naturalis ^b ·G·solreut ^c ·a·lamire ^d figuratur ^e ·a·lamire ^f rotundum ·b·

7 manu] manu *Wr*

8 *mi* corr. ex *fa*, cum glossa videlicet *mi* *Wr*

10 signatur] significatur signatur *Wr*

¹³ Quinta^a accipitur inter ·c·^b et ·d·^c acutas^d, et signatur^e in ·c· acuto^f per b quadrum^g.

¹⁴ Sexta^a accipitur inter ·d·^b et ·e·^c acutas^d, et signatur^e in ·e· acuto^f per b molle.

¹⁵ Septima^a accipitur inter ·g·^b et ·f·^c acutas^d, et signatur in ·f· acuto per b quadrum^e.

¹⁶ Octava^a coniuncta accipitur inter ·g· acutum^b et ·aa· geminum^c, et signatur <in> ·aa· gemino^d per b molle^e.

¹⁷ Et hec omnia^a patent in hac figura^b, que^c primo ostendit^d noticiam clavium^e tam signatarum^f quam non signatarum^g, secundo^h proprietates claviumⁱ, 3^o ^k notam vel noticiam^l vocum^m, quartoⁿ vocum inter se habitudines^o, quinto^p diversitates cantuum^q, 6^{to} ^r noticiam^s eorundem^t secundum principia^u et fines^v, septimo^w lineas et spacia^x distinguit^y, 8^o et ultimo^z coniunctarum loca^{aa} cum suis signis^{bb} luce clarius^{cc} ostendit^{dd}, quod dignum est relinquere speculanti^{ee}. ¹⁸ Et omnia^a, | que circa manum^b musice sunt necessaria^c, hic inveniet^d copiose^e. 267r

13 5^{ta} coniuncta

13 ^a coniuncta ^b ·c· solfaut ^c ·d· lasore ^d voces ^e figuratur ^f ·c· solfaut ^g ·b·

14 6^{ta}

14 ^a coniuncta ^b ·d· lasore ^c ·e· la mi ^d voces ^e scribitur ^f in ·e· lami acuto ^g rotundum ·b·

15 7^{ma}

15 ^a coniuncta ^b ·g· solreut in linea ^c ·f· faut in spacio ^d voces ^e ·h·

16 8^{va}

16 ^a videlicet et ultima ^b ·g· solreut in linea ^c ·a· lamire excellens ^d in ·a· excellenti
^e rotundum ·b·

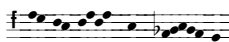
17 ^a superius in hoc libro primo dicta ^b sequenti ^c figura ^d demonstrat ^e musicalium ^f ut sunt ·G· grecum, ·F· faut, et sic de aliis ^g clavium ^h hec figura ostendit ⁱ de quibus supra patuit ^k ostendit ^l cognitionem ^m musicalium ⁿ ostendit ^o quomodo una vox se habeat ad aliam ^p ostendit ^q musicalium ^r ostendit ^s cognitionem earum ^t cantuum ^u inicia ^v terminos ^w demonstrant ^x cuiuslibet cantus ^y dividit ^z postremo ^{aa} ubi habent fines coniuncte ^{bb} ·b· rotundo et quadro ^{cc} valde manifeste ^{dd} demonstrat ^{ee} inspicienti hanc tabulam

18 ^a singula alia ^b circa manum musicalem ^c oportuna ^d reperiet ^e multipliciter

15 acuto] *glossator corr. in acutas Wr. cf. glossa 16d*

dd	ascendendo	la sol	sol la	descendendo	dd	
cc		sol fa	fa sol		cc	
bb		fa mi bb	mi fa		bb	
aa		la mi re	re mi la		aa	b 8 ^{va} coniuncta
g		sol re ut 3 ^{us} b duralis	ut re sol		g	
f		fa ut 2 ^{us} b mollis	ut fa		f	b 7 ^{ma} coniuncta
e		la mi	mi la		e	b 6 ^{ta} coniuncta
d		la sol re	re sol la		d	
c		sol fa ut 2 ^{us} naturalis	ut fa sol		c	b 5 ^{ta} coniuncta
b		fa b mi	b mi fa		b	
a		la mi re	re mi la		a	b quarta coniuncta
G		sol re ut 2 ^{us} b duralis	ut re sol		G	
F		fa ut primus b mollis	ut fa		F	b 3 ^a coniuncta
E		la mi	mi la		E	b 2 ^a coniuncta
D		sol re	re sol		D	
C		fa ut primus naturalis	ut fa		C	
B		mi	mi		B	b coniuncta prima
A		re	re		A	
T		ut primus b duralis	ut		T	

267^v 19 Exemplum prime coniuncte:



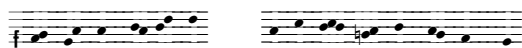
<Fuerunt sine querela> ... ca-li- cem Do-mi- ni

20 Secunda coniuncta:



Glo-ri - o-sa san-ctis- si-mi ... et pre- ci-bus

21 Tercia coniuncta:



Be- a- tus ser- vus ... in-ve-ne- rit vi- gi-lan-tem

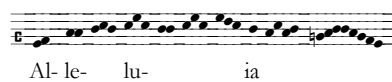
22 Quarta coniuncta:



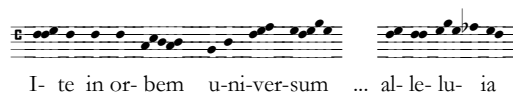
Fi-de-lis ser- vus et pru-dens ... in tem-po-re

22 ex.:  *Wr; cf. LZ 3, 216*
in tem-po- re

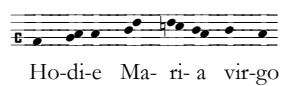
²³ Quinta coniuncta:



²⁴ Sexta coniuncta:



²⁵ Septima coniuncta:



► p.134

9

¹ Nunc^a vestire voces^b arsim^c thesimque^d docere^e:

² Ex hiis itaque^a vocibus^b apte^c sibi coerentibus cantus regularis^d aut irregularis^e sic^f probatur^g, ut neuma^h debite principiatumⁱ, regulariter terminatum^k, arsim^l et thesim^m non excedensⁿ regularis^o cantus vocetur.

³ Irregularis^a vero^b per oppositum^c iudicetur.

► p.135
268r

Versus: ⁴ Ter tria^a iunctorum sunt intervalla sonorum^b;

⁵ Nam^a nunc unisonos^b exequat^c notula^d | ptungos^{ef},

⁶ Hinc^a prope^b consimilem discernit lima^c canorem^d.

⁷ Hinc^a tonus^b affini tribuit^c discrimina^d voci^e,

⁸ Linea^a sic spacio^b coniuncta^c tonum^d sive^e semi^f

⁹ Personat^a atque^b ibi exit differentia soni^c,

¹⁰ U^a cum r^b plene tonantur^c, mⁱ quoque^e cum r^{ef}g,

1 ^a in presenti ^b voces combinare ^c secundum elevacionem ^d secundum depressionem
^e ego volo

2 ^a pro quia ^b simul coniunctis ^c adunate secundum proporciones musicales ^d tenens
regularem formam ^e discedens a regula ^f taliter ^g habet investigari ^h cantus sive carmen
aliquod ⁱ inceptum ^k finitum ^l elevacionem ^m depressionem ⁿ non transcendens ^o ex
regula

3 ^a cantus ^b pro sed ^c illius (?) iam dicti

4 ^a novem ^b sunt modi musicales

5 ^a pro quia ^b modus primus ^c equales habet ^d linee vel spacia ^e melodias ^f est verbum
grecum

6 ^a post hoc ^b unisonum ^c semitonium ^d quia modicum elevatur sive deprimitur

7 ^a post hoc ^b ille modus musicale ^c dicit ^d id est inequalitatem et discrepantiam ^e uni
sono sic qualiter elevatur sive deprimitur

8 ^a aliqua ^b alicui ^c combinata ^d istum modum ^e pro vel ^f semitonium

9 ^a huiusmodi coniunctio notarum canat ^b etiam ^c incipiuntur differentie modorum
musicalium

10 ^a illa vox ^b cum illa voce ^c faciunt tonum completum ^d illa vox ^e etiam ^f cum illa
voce ^g faciunt comple<tum tonum>

4-7 HERMANN. vers. p. 149-50

4 IOH. COTT. mus. 8, 20

9-10 LAMBERTUS p. 254b

2 vocetur | utetur *Wr* 3 oppositum] otum *lectio incerta Wr*; cf. IOH. MUR. comp. 12, 3

6 discernit] describit *Wr*; cf. TH VIII 13, 33; HERMANN. mod. p. 150

8 sic] sit *Wr*

p.174

- 11 Atque^a *fa sol la*^b sic cantando^c dabit^d infra^e,
 12 Dantque semi^a *mi fa*^b nec fit plenus tonus^c infra^d.
 13 Nam^a tonus^b est semi non perfectus quasi *fa mi*^c,
 14 Necnon^a assidue^b coniunctum lima^c tonus^dque^e,
 15 Et^a duo^b sepe^c toni^d pariter sibi continuati^e.
 16 Ditonus^a ecce^b tibi reboat^c modulamine tali^d,
 17 Sepeque^a dulcissonas^b modulans^c dyatessaron^d odas,
 18 Et crebro^a grate^b mulcens^c aures^d dyapente^e.
 19 Est semis^a et duplex tonus^b in dyatessaron^c vere^d,
 20 Sed^a dyapente^b tonos^c tres et semis^d dico tenere^e.
 < ... >
 21 Bina^a semitonia cum quinque tonis^b pasodya^c
 22 Complectens^a iunge^b; modos^d numerabis^e abunde^f,
 23 Qui^a voce notis^bque^c simul discernere possis^d,
 24 Quemvis^a distinctum^b potes^c nunc^e modos^f tangere cantum
 25 Discernendo^a thesim^b sine precentore^c vel arsim^d.

11 ^a eciam ^b quilibet illarum aliori coniuncta facit tonum ^c simili modo ^d descendendo autem tonus dicendo *re ut* etc. ^e [descendendo dicendo *fa mi*]

12 ^a faciunt semitonium ^b ille voces in ascendendo ^c perfectus tonus sive completus ^d descendendo *fa mi*

13 ^a pro quia ^b sive imperfectus tonus ^c cantando

14 ^a eciam ^b frequenter ^c semitonium [de] per se vel per coniunctam factum ^d completus ^e et

15 ^a eciam ^b mutuo se secuntur ^c multociens ^d completi ^e ad invicem combinantur

16 ^a iste modus musicalis ^b vide ^c sonat ^d in tali coniunctione vocifera

17 ^a multociens ^b dulcis melodia ^c sonans ^d iste modus

18 ^a sepius ^b est ^c suo sono ^d animalium ^e ille modus

19 ^a semitonium ^b dytonus ^c complement quartam ^d pro 4^a

20 ^a pro tamen ^b aliquam 5^{tam} ^c completos ^d cum hoc semitonium ^e continere in se

21 ^a duo ^b perfectis sive complectis ^c hunc modum dyapason

22 ^a combinans ^b tu ^c assume ^d musicales ^e computabis ^f superflue

23 ^a ipsas consonancias ^b musicalibus ^c eciam ^d valeas (valis *Wr*)

24 ^a utique ^b diversum cantum ^c tu ^d vales ^e ex illis dictis ^f per praedictos

25 ^a sciendo ^b depressionem ^c sine cantore informante ^d elevacionem

12 LAMBERTUS p. 254b

14-15, 17-18 HERMANN. vers. p. 150

19-21 IOH. MUR. spec. 1, 155 ; 1, 177 ; 1, 181

23-25 HERMANN. vers. p. 150

15 continuati] continuari *Wr*, cf. HERMANN. vers.

24 Quemvis] Quamvis *Wr*; cf. TH VIII 13, 43; HERMANN. vers.

25 pretentore *Wr*

- 268^v 26^a Apt^a igitur vocum^b coherencie, que^c et^d varietates^e vocum, eo quod^f variam^g in se redoleant^h modulacionem | etⁱ consonantie dicuntur^k sonorum^l, 27^a in quantum^a una^b alteri^c consonat^d in cantu^e ascendendo^f vel descendendo^g, diverse^h apud diversosⁱ ponuntur^k. 28^a Nam^a Bohecius^b in dialogo sex^c tantum^d ponit, quas^e infra dyapente^f recondit regulares^g vocum^h coniunccionesⁱ [regula]; que fit per dyapason^k et infra usque ad dyapente^l, ad compositionem^m cantusⁿ irregularem^o esse^p vocum^q afferens^r compositionem, eo quod^s non dulcem ymmo agrestem^t efficit^u melodiam^v. 29^a Ptolomeus^a vero^b musicus^c et sibi adherentes^d iuxta septem litterarum^e voces^f representancium^g varietates^h septem posuitⁱ vocum consonancias^k.
- ▶ p.138 30^a Nos^a magis habundare^{bc} volentes nunc^d huiusmodi intervalla vocum^e, que^f etiam modos, quibus^g quilibet cantus^h contextitur, appellamusⁱ a modulando^k vel a motu vocis^l, quia ascensus et^m descensus omnium cantuumⁿ in eis^o modificatur, novem^p communiter ponimus^q, qui sunt unisonus^r, semitonium^s, tonus^t, semiditonus^u, dytonus^v, <diatessaron>, dyapente^w, semitonium cum dyapente^x, tonus cum dyapente^y, et^z dyapason^{aa} - 31^a a semitonio^a, quod^b lima^c Pitagoras^d appellari^e solitus^f est, tamquam a minori inchoans^g, quia dies^h cum genere enarmo | nicoⁱ abutimur^k.
- 269^r

26^a congrue^b musicalium^c coherencie^d etiam^e dicuntur^f ideo^g diversam^h sonatⁱ etiam^k appellantur^l isto nomine

27^a secundum quod^b vox^c voci^d simul sonat^e quocumque^f sursum canendo^g deorsum canendo^h quamplures et varieⁱ philosophos et musicos^k locuntur

28^a pro quia^b ipse musicus in tali suo processu^c coherenciam vocum^d solummodo^e coherencias sive combinaciones^f infra quintam^g locat regularit<er>^h musiceⁱ combinatas^k octavam^l usque ad quintam^m combinacionemⁿ musicalis^o ad combinacionem transcendentem regulam^p fore^q musicalium^r dicens^s ideo^t grussam causat melodiam^u causat^v bonum et dulcem sonum

29^a ille philosophus^b pro sed^c in libris sue musice^d ille sequentes eum^e que sunt ·a·b·c·d·e·f·g· musicales^g significancium^h diversitatesⁱ conscripsit^k septem modos musicales

30^a presencium autor^b computare^c modus^d in presenti^e tales distancias vocum^f intervalla^g modis^h omnis cantus musicalis integraturⁱ nominamus^k a canendo^l cuiuscumque^m etiamⁿ ipsius musici^o hoc est, per eas^p huiusmodi modos^q assignamus^r qui est primus^s 2^{us}^t 3^{us}^u 4^{us}^v 5^{us}^w 6^{us}^x 7^{us}^y 8^{us}^z etiam^{aa} est nonus et etiam ultimus

31^a a minima vocum^b semitonium^c isto nomine^d philosophus musicus^e nominari^f consuetus^g incipiens^h ista minima distanciarumⁱ que reperitur genere armonico^k non curamus

29 PTOLOM. 4, 16-16

30 cf. HERMANN. mod. p. 150

28 coniuncciones] coniunctas *W*^r

30 enarmonico] inarmonico *W*^r

p.175 ³²Voces enim^a predictae^b vel locantur^c in eadem linea^d vel spacio^e equaliter^f, et sic causant^g unisonum^h, quod si inequaliterⁱ ibi^k ponerentur, comma^l videretur^m, quoⁿ nos^o abutimur^p presignare, cum^q sit pars^r semitonii maioris, qua^s minus semitonium excedit^t. ³³Vel certe voces huiusmodi^a ponuntur^b in locis diversis^c, hoc iterum^d dupliciter^e, quia vel distant a se invicem immediate^f, et sic causant^g tonum^h, quapropterⁱ habent^k semitonium^l inter se. ³⁴Si autem^a mediate^b, hoc est vel proporcionabiliter^c vel non proporcionabiliter^d. ³⁵Si non proporcionabiliter^a, et sic nullo modo^b valent^c copulari^d. ³⁶Si proporcionabiliter^{ab}, hoc dupliciter^e: vel consonanter^d: vel^e secundum proporcionem sesquiterciam^f, que est inter quatuor intervalla^g, sicut inter *mi* et *la*^h, vel *sol* et *re*ⁱ, aut^k *fa* et *ut*^l, et sic est^m dyatessaron^{no}, vel^p secundum proporcionem sesquialteram^q, que est per quinque intervalla^r, ut inter *sol* et *ut*^s, et sic dicitur^t dyapente^u. ³⁷Hee^a sunt in superparticulari^b. ³⁸Aut^a certe^b secundum proporcionem duplam^c, que est inter octo intervalla^d, sic veniet^e dyapason^f de genere multiplici^g. ³⁹Si | autem^a dissonanter^b proporcionabiliter a se distant, hoc iterum quadru- 269p pliciter^c, quia vel talis distancia^d est per tonum^e et semitonium^f, ut est

³² ^a pro quia ^b pariter combine ^c componuntur ^d in una linea ^e uno ^f sic quod una non excedit aliam ^g faciunt ^h talem modum ⁱ sic quod una modicum elevatur ultra aliam ^k eadem linea vel spacio ^l pars semitonii minoris, in qua excedit maius ^m comitteretur ⁿ comate ^o ceteri moderni musici ^p non tenemus ^q coma ^r illa ^s ipsum maius semitonium ^t superat

³³ ^a predicere ^b locantur ^c in variis ^d est ^e duobus modis ^f per nullam lineam sive spacium medium ^g faciunt ^h istum modum ⁱ voces sic ad invicem combine ^k includunt ^l talem modum

³⁴ ^a pro sed ^b per aliquod medium distant ^c in porporcione aliqua ^d sine porporcione

³⁵ ^a sine porporcione ^b musicali ^c possunt ^d combinari

³⁶ ^a hoc est in porporcione ^b in porporcione combinantur ^c contingit ^d in porporcione faciente consonanciam ^e talis consonancia habet fieri ^f secundum porporcionem continentem totum aliquem et terciam partem illius tocius ^g in 4^{or} distanciis ^h istas voces ⁱ istas voces ^k pro vel ^l huiusmodi voces ^m causatur ⁿ ista consonancia ^o 4^a, a *dy*a et <f>*assaron*, i. 4^a ^p habet fieri aliqua consonancia ^q secundum porporcionem continentem totum et alteram partem istius tocius ^r est per quinque distancias ^s istas voces musicales ^t habet comitti ^u talis consonancia

³⁷ ^a due species porporcionum ^b isto genere

³⁸ ^a habet fieri aliqua consonancia ^b fit ^c secundum porporcionem, que fit inter terminos, que continent totum et partem mediam tocius ^d octo distancias ^e resultabit ^f ista consonancia ^g porporciones

³⁹ ^a pro sed ^b voces alique predictae habentes se (*sive* fieri ?) in porporcione sint dissonantie ^c contingit ^d vocum ^e completum ^f tonum incompletum

³⁸ sic veniet – multiplici] cf. IOH. MUR. spec. 2, 106

fa re^g, aut^h *sol mi*ⁱ, sic causatur^k semiditonus^l; vel per duos tonos^m, sic estⁿ ditonus^o, ut^p *fa la*; vel^q per tres tonos^r cum semitoniis duobus^s distinctis^t et^u dicitur semitonium cum dyapente^v, ut quando^w fit saltus^x ab una voce^y in sextam imperfecte^z sonans, vel certe^{aa} distant per tonum^{bb} et dyapente^{cc}, et sic dicitur^{dd} tonus cum dyapente^{ee}, ut^{ff} de *la* in *ut*, vel e converso^{gg}.

⁴⁰ Quibus^a omnibus aut aliquibus^b prout^c cui^d placet modis utatur^e, in formacione modulaminis^f saltem per tempora mensurat^g, et plures^h fortasse per coniunctasⁱ adhuc posset fruens^k inquisitor^l reperire^m, utⁿ semiditonum cum diapente^o et ditonum cum diapente^p alios^qque^r, qui dum^s non sunt^t in usu. ⁴¹ In cantu vero^a plano^b et ecclesiastico^c non^d nisi sex modis^e ut^f convenit ascendendo^g vel descendendo^h, scilicetⁱ tono^k vel semitono^l, semiditono^m, dyatessaronⁿ, ditono^o, et dyapente^p, ut vult Bohecus^q, quoniam^r preter has^s nulla mulcet^t vocum^u compositio^v ipsum | auditum^w ad affectionem^x animi; specialiter^y tamen^z denotandum^{aa} et diapason^{bb} extrema^{cc} distanciarum admittitur^{dd}, ut in canticis gaudium^{ee} vel stuporem^{ff} continentibus reperitur^{gg}. ⁴² Quique igitur modi^a ascendendi^b in cantu^c vel descendendi^d ponuntur^e, omnes^f infra dyapason^g inculcantur^h, ita, quod eamⁱ transgredi^k nunquam^l regulariter permittatur^m. ⁴³ Unde^a et dyapason^b, quasi totum^c cantum continens^d a *par*^e et *sonus*^f merito nuncupatur^g.

39 ^g 3^a incompleta ^h pro vel ⁱ iterum incompleta ^k fit ^l iste modus musicalis ^m a se invicem distant ⁿ fit ^o iste modus ^p dicitur ^q a se distant ^r completos ^s tonis duobus imperfectis ^t divisus ^u talis modus ^v illo nomine ^w in exemplo ^x ascensus vel descensus ^y quacumque ^z in sextam incompletam ^{aa} ipse voces ^{bb} completum ^{cc} quinta ^{dd} ille modus ^{ee} isto nomine ^{ff} descendendo ^{gg} ascendendo, de *ut* in *la*

40 ^a modis predictis ^b de illis modis ^c sicut ^d cantori cuilibet ^e frui potest ^f alicuius cantus ^g tequales passus dimensionem faciat et alias compositiones[†] ^h modos ⁱ scilicet prius habitas (habitans *Wr*) ^k utens ^l fidelis ^m invenire ⁿ in exemplo ^o istum modum ^p istum modum ^q quam plures modos ^r et ^s adhuc non ^t nostro

41 ^a pro sed ^b non figurato ^c quo comuniter utitur ecclesia ^d tantum ^e musicalibus ^f frui ^g sursum canendo ^h deorsum canendo ⁱ his modis ^k secunda aspera ^l secunda molli ^m 3^{ia} incompleta ⁿ 4^{ta} ^o tertia incompleta ^p 5^{ta} ^q in sua musica ^r ratio est ^s compositiones ^t delectat ipsum ^u aliquarum ^v combinatio ^w sensum auditus ^x quondam ^y singulariter ^z pro sed ^{aa} significandum ^{bb} talis modus ^{cc} existens ultimus ^{dd} in ipso cantu ^{ee} leticiam ^{ff} mesticiam vel austeritatem exprimentibus ^{gg} invenitur

42 ^a omnes modi qui ^b sursum canendi ^c ipso ^d deorsum canendi ^e locantur ^f tales modi ^g infra octavam ^h includuntur ⁱ octavam ^k excedi ^l nullo modo ^m tales consonantie

43 ^a ex quo ^b illa perfecta consonancia ^c omnem ^d comprehendens sub se ^e in greco ^f in latino ^g interpretatur

39 ut quando *corr.* ex et quando *Wr*

40 inquisitor] inquisitur *Wr*

42 vel descendendi] ascendi vel descendendi *Wr*

Liber secundus

1

¹ Quatuor^a in locis desinit^b cantus regularis^c.

p.176 ² Iam^a in dyapason^b omnes modos^c, quibus quilibet cantus^d contextitur^e,
luce clarius^f patet contineri^g, que^h licet pluriesⁱ inter voces musice^k
reperitur^l, non pluries^m tamenⁿ quam modis octo^o quilibet cantus regularis
per eam^p metitur^q, qui^r etiam tonis^s seu^t tropi ideo dicuntur^u, quoniam^v
dyacemate, sciscemate, theoleusi^w iuxta tres pausandi modos^x oracionis
prosayce^y cantus^z discurrens^{aa}, quasi^{bb} per quosdam ornatus^{cc} distinguitur^{dd}.
³ Cantus^a enim^b, quando in prosa^c oracionem claudente^d imperfectam^e extra
suam finalem^f vagans | suspenditur^g, dyacema^h in voceⁱ quemadmodum^k 270p
colon^l in oracionem^m recteⁿ vocatur^o. ⁴ Quociens^a vero^b in finali^c decens fit
pausacio^d melodie^e uti^f coma^g legitimum in oracione^h positumⁱ, sciscema^k
coniunctam^l vocis^m indicatⁿ oracionem. ⁵ Ac^a sicut periodos^b plenam
oracionis^c terminat^d sententiam, ⁶ sic^a teoleusis^b est ornatus regressus
cantus^c ad finalem sedem^d.

1 ^a in 4or sedibus ^b terminatur ^c quilibet tonus regulariter completus

2 ^a in presenti libro 2o ^b in ista voce ^c musicales ^d musicalis ^e completur sive integratur
^f manifestissime ^g comprehendi ^h consonancia diapason ⁱ sepius ^k inter voces musicales
^l invenitur ^m non magis ⁿ pro sed ^o limites non excedens ^p consonanciam dyapason
^q mensuratur ^r octo modi ^s istis nominibus ^t pro vel ^u appellantur ^v propter hoc ^w his 3bus
speciebus ^x retoricales pausandi ^y oracionem factam (?) per prosam ^z aliquis ^{aa} valens
^{bb} sicut ^{cc} per que<n>dam decorem ^{dd} tali modo

3 ^a aliquis ^b pro quia ^c factus est ^d concludente ^e sensum oracionis incompletum ^f sedem
^g terminatur ^h isto nomine ⁱ in cantu ^k sicut ^l ista pausa ^m prosayca ⁿ sicut (?) ^o appellatur

4 ^a quot modis ^b pro sed ^c voce ^d conveniens pausa ^e hoc est presentis cantus ^f sicut
^g talis pausa retoricalis ^h prosayca ⁱ situatum ^k illa species ^l sequenti dyastema ^m ipsius
cantus ⁿ ostendit

5 ^a etiam ^b ille modus concludendi ^c prosayice ^d finit

6 ^a simili modo ^b illa species ^c ipsius ^d illam terminalem

2-6 dyacemate - theoleusij cf. IOH. COTT. mus. 10, 29

2 theoleusij] theolensi *Wr*

271r ⁷Toni^a autem^b abusive^c appellantur^d, quia in ascensu^e et descensu^f secundum exigenciam finis^g et inicii^h debite regulantur. ⁸Est enim^a tonus^b certa lex^c et regula cantuum^d principiandi^e et finiandi^f, arsis^g et thesis^h, per quamⁱ de quolibet cantu in fine^k iudicamus^l. ⁹Tante^a etenim^b virtutis vox finalis^c existit^d, ut primas^e et^f medias^g imperio suo^h coerceatⁱ et^k ei^l ceteras omnes^m veludⁿ cuidam domine^o per supra premissos consonanciarum modos^p respondere conveniat. ¹⁰Nec mirum^a hoc in cantibus fieri^b, cum pene^c in unaquaque re^d non fines per principia^e, sed per fines inicia^f dirigantur^g. ¹¹Nam^a et partes oracionis^b, nisi ad suum^c finem decurrant^d, quid significant^e, omnino scire non possumus^f. ¹²Finis^a namque^b | perfeccio^c omnium rerum, et nisi^d ad finem^e quicquam^f dirigatur^g, nil integrum esse videatur^h, a finaliⁱ itaque^k voce omnis cantus^l regulas suscipit. ¹³Finales^a autem^b voces^c auctoritate antiquorum^d, quod^e et^f modernorum^g usush^h approbatⁱ, sunt hee^k 4^{or}, in quibus^l omnis cantus^m non transpositusⁿ, cuiuscumque tropi vel toni^o fuerit, habet terminari^p, scilicet ·D·^q, ·E·^r, ·F·^s, et ·G·^t graves^u, et iuxta has^v antiqui^w omnem modulandi^x varietatem^y in 4^{or}

⁷ Tonus definitur sic. Definicio toni.

⁷ ^a isti octo ^b sed ^c inproprie ^d nominantur ^e in canendo sursum ^f in canendo deorsum ^g termini ^h principii

⁸ ^a pro quia ^b musicalis ^c quedam institutio sive regula ^d ipsorum ^e iniciandi ^f terminandi ^g elevacionis ^h depressionis ⁱ legem vel regulam ^k cantus, quamvis sit de numero octo troporum musicalium ^l iudicialiter ostendimus

⁹ ^a tam magne ^b pro quia ^c ultima vox alicuius cantus ^d est ^e voces ^f etiam ^g voces ^h suo dominio ⁱ regulat ^k etiam ^l ultima (ultimi *W*) voce ^m omnes alias ⁿ sic dicitur ^o imperante ^p per modos predictos, qui (que *W*) sunt unisonus, dyatessaron, dyapente, etc ^q proporcionem

¹⁰ ^a non est mirandum ^b quod hoc committatur in cantu ^c quasi ^d omni *re* ^e inicia ^f ipsa principia diriguntur ^g regantur

¹¹ ^a pro quia ^b octo grammaticales ^c ad eorum ^d perveniant ^e cuius utilitatis faciunt ^f non volumus

¹² ^a causa finalis ^b pro quia ^c est, i. complecio ^d si non ^e suum ^f aliquam ^g ordinetur ^h non erit ens completum ⁱ videlicet sedes toni ^k propter iam dicta ^l quilibet cantus regularis

¹³ ^a ultime ^b pro sed ^c indicantes cantus ^d musicorum ^e deinde ^f etiam ^g grammaticorum (?) ^h consuetudo ⁱ tenet ^k sequentes ^l vocibus ^m musicus ⁿ ad alienas litteras non limitatus ^o cuiuscumque cursus vel toni fuerit ^p finiri ^q ·D·solre ^r ·E·lami ^s ·F·faut ^t ·G·solreut ^u voces ^v has litteras sive voces ^w musici ^x canendi ^y diversitatem

⁷ cf. GUIDO ep. p. 502, 267

8-11 PTOLOM. 13, 5-9

13 omnem ... distinxerunt] IOH. COTT. mus. 10, 31

⁷ inicii] inici *W*

tonos^z distinxerunt^{aa}, quos^{bb} prothum, deuthrum, trithum, et tretardum grecis nominibus^{cc}, unde^{dd} vis eorum^{ee} cepit originem^{ff}, vocaverunt^{gg}.

¹⁴ Greci vero^a musici^b ob quandam^c carminis^d oblectacionem^e prothum^f, quo^g Cappadocia^h utebaturⁱ, dorium^k vocaverunt; deuthrum^l a Frigia^m, frigiumⁿ; tritum^o a Lidia^p, lidium^q; et thretardum^r a Mixolidia^s, mixolidium^t. ▶ p.141

¹⁵ Ut aperte^a ostendant^b gentes musicorum modulamine^c delectari^d, gentium^e nominibus^f appellaverunt^g; gaudet^h nempeⁱ gens^k modis^l vel^m tropisⁿ, et nature sue aut^o complexionis^p convenientibus^q, ut patebit^r infra, locis^s ad hoc oportunis^t. p.177

13 ^z in 4^{or} cursus ^{aa} diviserunt ^{bb} tonos ^{cc} grecis vocabulis ^{dd} a quibus Grecis ^{ee} sciencia musicalis sive alia ^{ff} ortum ^{gg} appellaverunt

14 ^a pro sed ^b antiqui ^c aliquam ^d cantus ^e delectacionem ^f thonum ^g tono ^h talis provincia ⁱ fruebatur ^k isto nomine ^l vocaverunt ^m a tali provincia ⁿ illo nomine ^o tonum ^p a tali provincia ^q vocaverunt tali nomine ^r tonum vocaverunt ^s a tali provincia ^t tali nomine

15 ^a manifeste ^b demonstrant ^c hoc est ipso cantu ^d gauderi ^e ipsorum ^f vocabulis ^g nominaverunt ^h delectatur ⁱ pro quia ^k ipsa ^l in modis ^m pro aut ⁿ in tonis ^o pro vel ^p sue ^q qui sunt proporcionati ^r ostendetur ^s in sequentibus ^t respectat determinare de isto

15 cf. BOETH. mus. 1, 1 p. 180, 18

14 tetrardum] Thretardum *Wr*

15 vel tropis *add. s. v. Wr*

2

271^v ¹ Quatuor^a esse tonos dixerunt^b namque^c vetusti^d

² Hinc^a omnis talis^b autentus fitque plagalis^c.

³ Ascensum^a itaque^b et descensum^c sibi contraria^d quidam post priores^e uni^f et eidem tono rationabiliter arbitantes^g musici non posse^h convenienterⁱ attribui quemlibet^k de quatuor^l, quos vetusti^m habueruntⁿ, in duos^o dividerunt, quorum alterum^p autentum^q quasi auctorem sive^r principalem^s, alterum^t vero^u plagalem^v velud^w collateralem sive^x parcialem^y vocaverunt^z. ⁴ Erunt igitur octo toni iam^a communiter usitati, 4^{or} ^b autentici^c, scilicet prothus autentus^d, deuthrus autentus^e, trithus autentus^f, thretardus autentus^g, qui^h apud nos Latinosⁱ primus^k, 3^{us}, quintus et septimus ab impari numero denominantur^l. ⁵ 4^{or} autem^a plagales^b, scilicet plagalis protici^c, plagalis deutri^d, plagalis triti^e, plagalis thretardi^f, et hii^g apud nos^h iterum secundusⁱ, 4^{tus}, sextus, octavus nominibus^k a pari^l sumptis^m numero denominanturⁿ. ⁶ Ne tamen gencium vocabula^a pretereamus^b adhibendum^c,

1 ^a computando semper autentum cum suo plagali pro uno ^b posuerunt ^c pro quia ^d antiqui musici

2 ^a post hoc ^b quilibet de numero de isto 4^{or} ^c dividitur in autentum et plagalem

3 ^a elevationem cantus ^b eciam ^c depressionem cantus ^d contra ^e moderni musici ^f dictis 4^{or} ^g inter se ^h non valere ⁱ bene ^k tonum ^l istis tonis ^m antiqui musici ⁿ ¶...¶erunt ^o adhuc tonos ^p unum istorum ^q illo nomine ^r pro vel ^s magistralem ^t tonum ^u pro sed ^v isto nomine ^w sicut ^x pro vel ^y ipsius autenti toni ^z nominaverunt

4 ^a istis temporibus ^b erunt ^c sic dicti ^d qui est primus ^e qui est tercius ^f qui est quintus ^g qui est septimus ^h toni ⁱ musicos ^k talibus (?) nominibus ^l vocantur

5 ^a pro sed ^b toni dicuntur ^c qui est 2^{us} ^d qui est 4^{tus} ^e qui est 6^{tus} ^f qui est octavus ^g toni ^h latinos musicos ⁱ sic dictis vocabulis ^k istis ^l equali ^m acceptis ⁿ vocantur

6 Item isti dicuntur autentici, qui sunt impares, ut primus, 3^{us}, etc.

Et isti (iste *Wr*) plagales, qui sunt pares, ut 2^{us}, 4^{tus}, 6^{tus}, etc.

6 ^a nomina ^b omittamus ^c est considerandum

1 cf. SUMM. GUID. 5; GOBEL. PERS. p.187a; ANON. Carthus. nat. 3, 11

6 adhibendum] adhiipendum *corr. ex* adipendum *Wr*

quod sicut autentici^d apud gentes^e dori^f, frigius, lidius, mixolidius^g hiis nominibus^h exprimunturⁱ, | sic eorum^k plagales^l ad radicem primorum^m additaⁿ hac preposicione *ypo*^o eisdem nominibus^p nominantur^q, ut^r ypodorius, ypo^rfrigius, ypolidius, ypomixolydius tonus^s. ⁷ Qui in acutis^a versatur, autentus est^b; qui^c vero^d in gravibus^e magis^f moram fecerit, plagalis nuncupatur^g. ⁸ Uterque^a tamen^b in eadem sede^c terminatur^d, extra quam^e sive in acutis^f sive^g in gravibus^h discurrensⁱ nunquam^k poterit regulariter permanere^l. 272r

6	Latina	Greca	Gentilia
	primus	prothus	Dorius
	2 ^{us}	plaga prothi	Ypodorius
	3 ^{us}	deutrus	Frigius
	4 ^{us}	plaga deutri	Ypo ^r frigius
	5 ^{us}	tritrus	Lidius
	6 ^{us}	plaga triti	Ypolidius
	7 ^{us}	tetrardus	Mixolidius
	8 ^{us}	plaga tetrardi	Ypomixolidius

6 *ypo* est una preposicio greca

6 ^d toni ^e gentiles ^f †...† ut sunt ^g sic dicta nomina ^h positus ⁱ vocantur ^k tonorum ^l subiugales sive collaterales toni ^m vocabulorum ⁿ apposita ^o que est greca, et valet tantum sicut 'sub' ^p prehabitis vocabulis ^q appellatur ^r dando ^s qui sunt 4^{or} collaterales (*gl. repet. Wt*)

7 ^a excellentibus ^b esse dicitur ^c tonus ^d sed ^e clavibus sive vocibus ^f multociens valet ^g nominatur

8 ^a tonus autentus quam plagalis ^b sed ^c in una littera finali ^d finitur ^e litteram finalem ^f vocibus ^g pro vel ^h vocibus ⁱ cantans ^k nullo modo ^l poterit fore regularis

7 cf. IOH. COTT. mus. 10, 34

¹ Nunc^a finire modos arsim thesimque^b docere^c.

² Quantumcumque^a cantus^b auditui^c sit placabilis^d, frustra site, nisi^f regularum rationibus deducatur^g; duo namque^h toniⁱ in eadem sede^k locantur^l, quia^m communicantesⁿ discursu inter se licite^o permutantur^p, thonos vero^q non communicantes^r sic inter se naturaliter esse diversos^s necesse^t est, ut unus^u de sua sede^v transiens^w in loco^x alterius^y quiescere^z aut^{aa} discursum^{bb} ipsius^{cc} quo<cum>que modo non valeat^{dd} sibi usurpare^{ee}.
³ Nam^a si velles^b cantum prothi^c in deuthrum^d vel in tritume^e vel alium^f quemcumque | sibi non communicantem^g transferre^h, quantaⁱ dissonancia^k et transformacio^l contingeret^m, extemploⁿ cognosceres^o evidenter^p. ⁴ Quare^a necesse^b est, ut discursus^c uniuscuiusque^d cognoscatur^e. p.178

⁵ Omnis^a tonus autentus^b, sicut est primus, tercius, quintus et septimus, regulariter potest^c ascendere^d a sua finali^e usque ad octavam inclusive^f. ⁶ Et cum^a omnis^b cantus in dyapason^c complectatur^d, non nisi per licenciam^e ad nonam^f ultra [ad] finalem^g ascendere^h etⁱ unica voce^k tantum^l infra finalem^m

1 ^a in presenti volo determinare quomodo predicti in cantu habent terminari ^b elevacionem et depressionem ^c volo

2 ^a quam multum ^b aliquis ^c huic sensui ^d delectabilis ^e inanis est ^f si non ^g sit ordinatus per regulas a musicis traditas ^h pro quia ⁱ videlicet autentus cum suo plagali ^k ea litera finali ^l finiuntur ^m ratio est ⁿ transseutes per easdem voces ^o convenienter ^p ascensu et descensu

^q pro sed ^r non transseutes per easdem voces ^s esse dictos ^t necessitudine ^u de numero istorum ^v de sua finali littera ^w discurrens ^x in sede ^y toni ^z moram facere ^{aa} pro vel ^{bb} ascensum et descensum per certas voces ^{cc} alterius toni ^{dd} nullo modo potest ^{ee} obtinere

3 ^a pro quia ^b tu ^c primi thoni ^d tercium ^e in quintum ^f tonum ^g participantem in cursu ^h transmutare ⁱ quam magna ^k et sunt magis (?) ^l regularum transcendencia ^m fieret ⁿ statim; adverbium ^o notares ^p manifeste

4 ^a propter hoc ^b necessarium ^c ambitus ^d toni ^e scitur

5 ^a quilibet ^b de numero impari ^c valet ^d elevari ^e littera ^f ad diapason

6 ^a ex quo ^b ecclesiasticus ^c in octava ^d comprehendatur ^e licencialiter ^f vocem ^g litteram ^h elevari ⁱ eciam ^k tono ^l solummodo ^m vocem

2-3 cf. PTOLOM. 13, 2-3

1 finire] fineri *Wr*

preter solum quintumⁿ descendere^o permittitur^p, quare a primo ad ultimum^q ad decimam^r levare^s permittitur^t vel reperitur^u. ⁷ Quilibet autem^a plagalis^b, sicut^c secundus, quartus, sextus et octavus^d, regulariter^e ad quintam^f vel dispensative^g ad sextam^h ultra finalemⁱ elevatur^k finali computata^l, ipsam verom^m sextamⁿ semel^p transcendere^q permittitur. ⁸ Si autem^a hoc^b pluries^c fecerit, ammodo autentus^d iudicatur^e, ad 4^{tam} ^f nihilominus^g regulariter^h vel quintamⁱ licencialiter^k infra finalem^l declinatur^m. ⁹ A prima itaque ad ultimam^a | claudere decimam^b relinquitur, et aliquociens^c ad duodecimam^d elevare^e permittitur^f ut^g in gradualibus et alleluia^h aliquandoⁱ reperitur. ¹⁰ Ex hiis sequitur corelarie: cantus, qui suam quintam ascendens non tetigerit, plagalis iudicatur. ¹¹ Cantus, qui plus tono descenderit, plagalis est nisi octavam ascenderit.

Versus: ¹² Littera per quam unum tenet tonum accipe modum:

¹³ Secundum primum ·D· continet, ·E· quoque 4^{tum}

¹⁴ Continet et tertium sic suscipit, ·F· quoque quintum

¹⁵ Claudet et sextum, ·G· sep-, oc- patet ambitus horum;

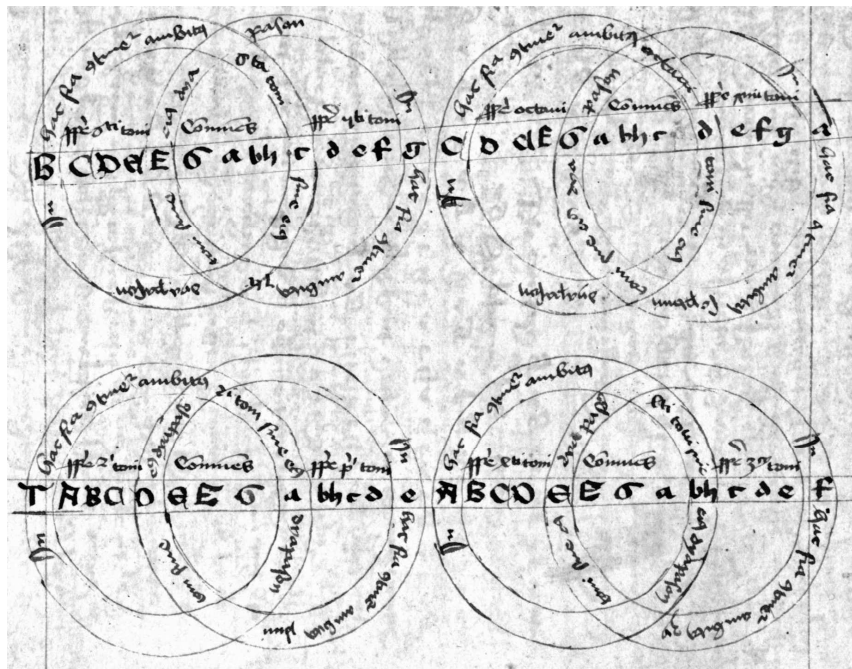
¹⁶ Ecce subscripta tibi denotat ista figura.

6 ⁿ excepto quinto tono ^o infra canere ^p regulariter ^q ¶arg...o¶ ^r vocem ^s ascendere ^t cantus ^u invenitur

7 ^a pro quia ^b collateralis, sicut de numero pari ^c sunt ^d isti toni ^e ex regula ^f vocem ^g licencialiter ^h vocem ⁱ sedem ^k ascendit ^l cum hoc ^m pro sed ⁿ vocem ^p uno modo solum ^q elevare

8 ^a sed ^b huiusmodi ascensum ^c quam semel ^d de numero autentorum ^e appellatur ^f vocem ^g ipse plagalis tonus ^h ex regula ⁱ deprimatur ^k ex licencia ^l vocem ^m deprimatur

9 ^a notam computata ^b ambitus in decem vocibus ^c interdum et raro ^d vocem ^e eius ambitu sive cursu ^f sumitur ^g reperitur ^h talibus cantibus ⁱ in talibus



Hac figura continetur ambitus sexti toni
sive eius dyapason

B C D E
proprie 6^{ti} toni

Hac figura continetur ambitus quinti toni
sive eius dyapason

F G a b $\sharp$ c
communes

d e f g
proprie 5^{ti} toni

Hac figura continetur ambitus octavi toni
sive eius dyapason

C D E F
proprie octavi

Hac figura continetur ambitus septimi toni
sive eius dyapason

G a b $\sharp$ c d
communes

e f g a
proprie 7^{mi} toni

Hac figura continetur ambitus 2^{ti} toni
sive eius dyapason

T A B C
proprie 2^{ti} toni

Hac figura continetur ambitus primi toni
sive eius dyapason

D E F G a
communes

b $\sharp$ c d e
proprie primi toni

Hac figura continetur ambitus 4^{ti} toni
sive eius dyapason

A B C D
proprie 4^{ti} toni

Hac figura continetur ambitus 3^{ci} toni
sive eius dyapason

E F G a b $\sharp$
communes

c d e f
proprie 3^{ci} toni

4

¹ Ex predictis^a patet^b luce clarius^c elevacionem^d et depressionem^e penes finalem^f considerare^g. ² Et cum^a autentus^b et suus plagalis^c sive^d par tonus^e immediate ipsum sequens <et> tonus impar^f eandem^g habeant sedem finalem^h, ambitusⁱ discursuum ipsorum^k faciliter^l potest sic haberi^m. ³ Primus^a namque^b tonus in ·D· gravi^c cum secundo^d desinens^e ab eadem ·D·^f usque in ·d·^g acutum regulariter^h | complet dyapason, et in ·e· acutaⁱ ex licencia^k sibi concessa^l terminat^m suum cursumⁿ, ad ·C·^o vero^p grave dirigit descensum^q. ⁴ Secundus^a vero^b ab eadem^c ·D· gravi, in quo^d finitur^e, ad ·A· grave^f quartam^g descendens^h, suum ad ·a· acutumⁱ facit^k dyapason^l per quintam^m ascendensⁿ, cui^o ad ·b· molle^p ascendere^q sicut ad ·G· grecum^r descendere^s fast^t est. ⁵ Et quemadmodum^a est dictum^b de istis duobus^c, sic de reliquis^d intelligendum^e est, ut patet <in> figura^f, in qua^g due et due rote copulantur^h, quoniam per easⁱ toni communicantes^k declarantur^l, quorum voces^m, in quibus communicantⁿ, per litteras denotantur^o inter utriusque intersecciones^p circularum^q contentas^r. ⁶ Ceterea^a vero^b ab utraque parte^c in suis circulis descripte^d alterius^e dicuntur esse proprie, in cuius circulo^f describuntur, ut patet titulos^g intuenti^h; verbi gracia: ·D·^k, ·E·^l, ·F·^m, ·G·ⁿ

¹ ^a ex notatis supra scriptis ^b claret ^c manifestissime ^d ascensum ^e cantum descensum ^f litteram, in qua etiam est sedes toni ^g notare

² ^a ex quo ^b aliquis tonus de numero impari ^c suus collateralis videlicet de numero pari ^d pro vel ^e de equali numero ^f quod idem est ^g unam ^h litteram terminalem ⁱ transitus ^k tonorum ^l leviter ^m ostendi

³ ^a qui nominatur docte (docti *W*) protus autentus ^b pro quia ^c videlicet ·D·solre ^d suo plagali ^e finiens suum cursum ^f ·D·solre gravi ^g in ·D·solre ^h per quod elevatur a finali ⁱ in ·e·lami ^k dispensacione ^l comissa ^m finit ⁿ quantum ad elevacionem ^o a ·C·faut quandoque ^p pro sed ^q descendit

⁴ ^a tonus ^b pro sed ^c illa ·D·solre ^d ·D· ^e terminatur sive clauditur ^f videlicet ad ·A·re ^g notam ^h deorsum sonans ⁱ ·a·lamire ^k complet ^l octavam suam ^m vocem ⁿ sursum sonans ^o 2^o tono ^p in spacio ^q sursum canere ^r ad gamaut ^s deorsum sonare ^t habitum

⁵ ^a sicut ^b conscriptum ^c tonis primo et 2^o ^d tonis ^e sapiendum et dicendum ^f rotulis sequentibus ^g figura ^h simul (?) ponuntur ⁱ notas ^k participantes ^l denominantur ^m tonorum voces ⁿ participant ^o significantur ^p in ambos contactos ^q duorum ^r locatas

⁶ ^a alie littere ^b sed ^c tam ad partem dextram quam ad sinistram ^d notate ^e solum conveniunt uni tonorum, ut hic (?) scriptum, plagali vel solum autentico ^f quisque circulus eidem tono deservit ^g literas in rotulis positas ^h inspicienti ⁱ gracia exempli ^k ·D·solre ^l ·E·lami ^m faut

274r graves^o, et ·a· acuta^p sunt communes^q primo et secundo tonis; inferiores^r vero^s, que sunt ·A·B·C·^t, sunt proprie secundi toni^u, acute^v autem^w ·b·c·d·^x sunt proprie primi toni^y, et suo modo^z de | aliis^{aa} intelligatur. ⁷ Per extremas^a autem^b ascensus vel descensus^c licencialiter^d admissus denotatur^e, itaque septimus^f, qui ceteris alcius ascendit^g, in ·aa·^h geminoⁱ terminatur^k, ut secundum taliter distinguens^l monocordum^m ex tot vocibusⁿ constare^o palam^p ostenditur^q, etc.

6 ⁿ *solent* ^o claves ^p ·a·lamire littera ^q in illis primus et secundus participant ^r littere ^s sed ^t graves ^u tantum competunt secundo tono ^v superiores ^w sed ^x ille littere ^y tantum conveniunt primo tono ^z simili modo ^{aa} rotulis

7 Hic debet stare figura.

7 ^a litteras ^b sed ^c arsis et thesis ^d dispensaliter ^e significantur ^f tonus ^g magis alte ascendit quam alius tonus ^h ·a·lamire ⁱ duplicato ^k finitur ^l dividens ^m tale instrumentum ⁿ sic quod non pluribus nec paucioribus ^o fieri ^p manifeste ^q demonstratur

5

¹ Amplius^a ad nostras^b licet descendere notas:

² ·D·^a vel in ·a·^b primus^c requiescit^d atque^e secundus^{fg};

³ Tercius et quartus^a in ·E·^b vel ·a·^c ·b·^d locatur^{ef};

► p.142

⁴ Cum quinto^a sextus^b in ·F·^c vel ·c·^d requiescunt^e;

⁵ Septimus octavus^{ab} sit ·G·^c vel ·d·^d finiendus^e.

⁶ Moderni^a priscorum^b inventa^c subtilius trutinantes^d, [in] qui^e plures in suo^f monacordo^g voces^h posuerunt, confusionem^k vix tollerandam^l penes nimiam elevacionem^m vel depressionemⁿ in | modulacione troporum^o perpenderunt^p, quoniam unusquisque eorum^r adeo^s gravis erat vel acutus^t, ut humane condicioni^u non bene^v conveniret. ⁷Nam^a si^b <quis unius> tropi cantum^c in gravibus^d et^e excellentibus^f discurrentem^g ad eandem finalem^h vellet modulariⁱ, interdum^k ei^l vel nimia altitudo^m aut subsona

275r

1 ^a in presenti capitulo ^b volumus ponere regulas et modos loquendi modernorum de cursibus octo tonorum

2 ^a in ·D·solre gravi ^b in ·a·lamire acuto ^c tonus ^d finitur ^e et ^f tonus ^g quibus istorum

3 ^a isti toni ^b in ·E·lami gravi ^c ·a·lamire ^d ·b·fa·b·mi acutis ^e clauditur ^f quibus istorum

4 ^a tono suo autento ^b tonus ^c in ·F·faut gravi ^d in ·c·solfaut ^e finiuntur

5 ^a isti toni ^b quibus istorum ^c ·G·solreut gravi ^d ·d·lasolre acuto ^e claudendus vel terminandus

6 ^a musici ^b antiquorum musicorum ^c scripta ^d perspicacius intuentes et perpendentes

^e moderni ^f eorum ^g tali instrumento ^h musicales ⁱ locaverunt ^k illam ^l auferendam

^m nimium ascensum cantus ⁿ descensum cantus ^o in cursu tonorum ^p quam i. senserunt

(?) ^r tonorum ^s in tantum ^t erat ^u proprietati hominis ^v aperte

7 ^a pro quia ^b quis ^c cursum alicuius toni ^d vocibus ^e etiam ^f vocibus ^g currentem vel

transcendentem (currentis vel transcendentis *Wr*) ^h sedem ⁱ canere ^k aliquando ^l cantui

^m maximus ascensus

2-5 cf. SUMM. GUID. comm. 1, 60; ANON. Carthus. nat. 6, 40

6-7 cf. PTOLOM. 15, 2-3

7 <quis unius>] *cf. TH VIII 23, 13* | discurrentem] discurrentis *Wr*

accideretⁿ remissio. ⁸ Cantus^a enim^b in excellentibus^c discurrens^d nimium in fine^e ad sedem^f contractus^g eandem^h gravaret et in gravibusⁱ moram^k faciens per acutas^l non recte^m finireturⁿ; psalmi^o vero quoque^p aut versus, qui^q subiungebantur^r, si cum acutis^s conveniebant^t, a gravibus^u discrepabant^v, <si cum gravibus consonabant, ab acutis discordabant>.

⁹ Hanc igitur, ut^a audeam^b dicere^c, confusam dissonanciam et dissonantem confusionem^d valentes advertere^e universi^f in hac arte^g moderni doctores et magistri^h inito consilio et peracto scrutinioⁱ diligenti quatuor tonos^k in octo^l dividi ut placuit prioribus^m, sanxerunt. ¹⁰ Sed ultra quatuor finales^a | eorum, que sunt ·D·^b ·E·^c ·F·^d ·G·^e graves^f, adhuc 4^{or} sedes^g ·a·^h ·b·ⁱ ·c·^k videlicet et ·d·^l acutas^m eisⁿ addiderunt, quas^o affinales^p, quasi ad finales^q iunctas^r vel minus principales, vocaverunt^s. ¹¹ Et alteram^a ipsarum^b sicut et principales^c duobus communicantibus^d modis^e sive^f tonis per ordinem locaverunt^g. ¹² Sed quoniam^a cantus in finalibus^b et affinalibus^c terminati^d penes solam transposicionem^e differunt, ideo^f sicut penes finale^g, sic et penes affinale^h elevacioⁱ vel depressio^k troporum^l est regulanda^m.

7 ⁿ conveneret ^o minimus descensus

8 ^a aliquis ^b pro quia ^c vocibus ^d transiens ^e in finali voce ^f suam ^g limitatus ^h sedem ⁱ vocibus ^k pausam ^l voces ^m debite ⁿ clauditur ^o intonandi ^p et ^q versus ^r postponebantur istis cantibus ^s vocibus ^t bene sonabant ^u respectu gravium vocum ^v male sonabant

9 ^a quod ^b ego presencium editor ^c conscribere ^d immediate declaratam ^e considerare ^f singuli ^g musica periti ^h in hac facultate periti ⁱ perpensione magis profunda percepta de cursibus istorum tonorum ^k quos posuerunt ipsi antiqui ^l prepositos ^m modernis mediis (?)

10 ^a preter 4^{or} sedes prius enumeratas ^b ·D·solre ^c ·E·lami ^d ·F·faut ^e ·G·solreut ^f voces ^g 4^{or} literas finales tonorum ^h ·a·lamire ⁱ ·b·mi ^k ·c·solfaut ^l ·d·lasolre ^m voces ⁿ 4^{or} sedibus prioribus ^o acutas sedes ^p isto vocabulo ^q isto vocabulo ^r sedes †...† ^s locatas ^t nominant

11 ^a unam ^b litterarum nunc enumeratarum ^c sedes et litteras ^d participantibus in vocalibus quibusdam ^e hoc est tropis ^f pro vel ^g posuerunt per ordinem

12 ^a ex quo ^b sedibus ^c sedibus ^d finiti ^e tantum penes modicam implicacionem ^f propter hoc ^g circa sedes non transpositas ^h circa sedes transpositas ⁱ ascensus ^k descensus ^l tonorum ^m regulandus

8 cf. PTOLOM. 15, 5

8 aut] cernit (?) *Wr*; cf. *TH VIII 23, 15* | <si cum ... discordabant>] cf. *TH VIII 23, 15*
10 adhuc] aduc *Wr*

¹³ Omnis^a itaque tonus autentus^b ultra suam affinalem^c ad octavam^d regulariter ascendit^e et nonam^f licencialiter^g attingit. ¹⁴ Ad quartam^a vero infra affinalem^b vel dispensative^c ad quintam^d similiter^e plagalis^f descendit et ad quintam^g vel solum usque ad sextam^h ultra ipsamⁱ ascendit, et per hoc^k totalis ambitus^l omnium tonorum sic faciliter | haberi^m poterit.

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¹⁵ Nam^a primus tonus^b, cum desinit^c in ·D· gravi^d, tunc facit suum diapason^e ab eadem ·D· gravi^f usque ad ·d· acutam^g utrisque computatis^h, et potest unam ascendereⁱ et aliam descendere^k. ¹⁶ Si^a autem^b desinit^c in ·a· acuto^d, tunc facit^e suum dyapason^f ab ·a· acuto^g usque in ·a· superacuto^h.

¹⁷ Secundus tonus^a desinit^b cum^c primo tono^d in ·D· gravi^e, facit^f suum dyapason^g ab ·A· gravi^h usque in ·a· acutoⁱ, et potest ascendere unam^k per ·b· molle^l, et potest^m descendereⁿ aliam^o ut in gamma^p. ¹⁸ Si^a autem^b desinit^c in ·a· acuto^d, tunc facit^e suum dyapason^f ab ·E· gravi^g usque ad ·e· acutum^h, quiⁱ similiter^k ut prius^l potest excedere in una^m tam ascendendoⁿ quam descendendo^o.

¹⁹ Tercius tonus^a, cum desinit^b in ·E· gravi^c, tunc facit^d suum dyapason^e ab eadem ·E· gravi^f usque ad ·e· acutum^g. ²⁰ Si^a autem^b desinit^c in ·b· acuto^d quadro per modum ^b duri^e, tunc facit^f suum dyapason^g ab eodem ·b· acuto^h usque ad ·b· quadrum superacutumⁱ.

13 ^a quilibet ^b qui denominatur a modis imparibus ^c literam ^d vel dyapason ^e elevatur ^f ascendit ad nonam ^g ex licencia

14 Item cum cantus terminatur in ·de· clavi et ulterius ascendit, iste est primus (?) tonus, per oppositum est secundus.

14 ^a vocem ^b suam ^c licencialiter ^d descendit ^e etiam ^f tonus ^g affinalem ^h vocem ⁱ tam transpositorum quam non transpositorum ^k ex illo ^l omnis cursus ^m inveniri

15 ^a pro quia ^b hoc est prothus ^c finitur ^d in ·D· solre ^e suam octavam ^f videlicet ·d· solre ^g ·d· lasolre ^h inclusis ambobus ⁱ super octavam videlicet ad ·e· lami ^k ad ·C· faut

16 ^a primus tonus ^b sed ^c terminatur ^d videlicet in ·a· lamire ^e complet ^f suam octavam ^g videlicet littera finali ^h in ·a· duplicatum

17 ^a videlicet plagalis prothi ^b finitur ^c pro quando ^d suo autento ^e ·D· solre ^f committit ^g suam octavam ^h videlicet ·A· re ⁱ videlicet ·a· lamire acuto ^k vocem ^l ·b· fa ^m idem tonus ⁿ deorsum canere ^o ad unam vocem ^p in ·G· greco

18 ^a 2^{dus} tonus ^b sed ^c clauditur ^d videlicet ·a· lamire ^e concludit ^f suam octavam ^g in ·e· lami in spacio ^h ad ·e· lami in linea ⁱ secundus tonus ^k †...† ^l dictum est ^m voce ⁿ in ascensu ^o in descensu

19 ^a deuterus autentus ^b clauditur ^c ·E· lami in spacio ^d complendo ^e suam octavam ^f ·E· lami in spacio ^g ·e· lami in linea

20 ^a 3^{us} tonus ^b sed ^c clauditur ^d in ·b· mi ^e signati ^f complet ^g octavam ^h videlicet ·b· mi ⁱ ad ·b· mi quadratum duplicatum

276^v ²¹ Quartus, quoniam cum terciob^b desinit^c in ·E· gravi^d, facit | suum dyapason^e a ·B· gravi^f usque ad ·h· acutum^g per modum ·h· duri. ²² Si^a autem^b desinit^c <in ·h· acuto, tunc> facit suum dyapason^d ab ·F· gravi^e usque ad ·f· acutum^f.

²³ Quintus tonus^a, cum desinet in ·F· gravi^e, tunc facit^d suum dyapason^e ab eodem ·F· gravi^f usque ad ·f· acutum^g. ²⁴ Et potest^a unam ascendere ultra^b finalem sicut^c primus, 3^{us} et septimus^d. ²⁵ Sed descendendo^a iste tonus^b autentus excedere potest suam finalem^c in tercia^d. ²⁶ Si^a autem^b desinit^c in ·c· acuto^d, tunc facit^e suum dyapason^f ab eodem ·c·^g usque ad ·cc· superacutum^h.

²⁷ Sextus tonus^a, cum desinet^b etiam in ·F· gravi^e, tunc facit^d suum dyapason^e a ·C· gravi^f usque ad ·c· acutum^g, et^h potest excedereⁱ in una sicut ceteri plagales^k. ²⁸ Si^a vero^b desinit^c in ·c· acuto^d, tunc facit suum dyapason^e a ·G· gravi^f ad ·g· acutum^g.

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277^r ²⁹ Septimus tonus^a desinit^b in ·G· gravi^e, faciens^d suum dyapason^e ab eodem ·G·^f usque in ·g· acutum^g. ³⁰ Et potest excedere^a in una^b ascendendo^c et descendendo^d. ³¹ Si^a autem^b desinit^c in ·d· acuto^d, tunc facit^e suum | dyapason^f ab eodem ·d·^g usque ad ·dd· excellens^h.

21 ^a cantus qui est plagalis deuteri ^b tono suo autento ^c terminat ^d in ·E·lami in spacio ^e octavam ^f hic est a ·B·mi ^g usque ad ·h· quadratum in spacio

22 ^a 4^{us} tonus ^b sed ^c terminatur in ·h· acuto ^d octavam ^e ·F·faut in linea ^f ·f·faut in spacio

23 ^a qui est tritus autentus ^b terminatur ^c in ·F·faut ^d complendo ^e suam octavam ^f ·F·faut ^g in ·f·faut in spacio

24 ^a 5^{ti} toni ^b videlicet octavam suam ^c faciunt ^d isti toni

25 ^a in descendendo ^b videlicet quintus ^c ·F· sive ·c·solfaut ^d in semiditono vel tercia incompleta

26 ^a quintus tonus ^b sed ^c terminatur ^d in ·c·solfaut ^e complet ^f octavam ^g videlicet ·c·solfaut ^h ad ·ce·solfa

27 ^a plagalis 5^{ti} ^b terminatur ^c in ·F·faut ^d claudendo ^e octavam ^f a ·C·faut ^g ad ·c·solfaut ^h sextus ⁱ in una vocescilicet ascendendo quam descendendo ^k toni

28 ^a sextus tonus ^b pro sed ^c clauditur ^d in ·c·solfaut ^e suam octavam ^f ·G·solreut in spacio ^g ·g· in linea

29 ^a qui est tetrardus autentus ^b clauditur ^c in ·G·solre<ut> in spacio ^d complens ^e suam octavam ^f gravi ^g hoc est ·g·solreut in linea

30 ^a suum dyapason ^b voce ^c in ascensu ^d descensu

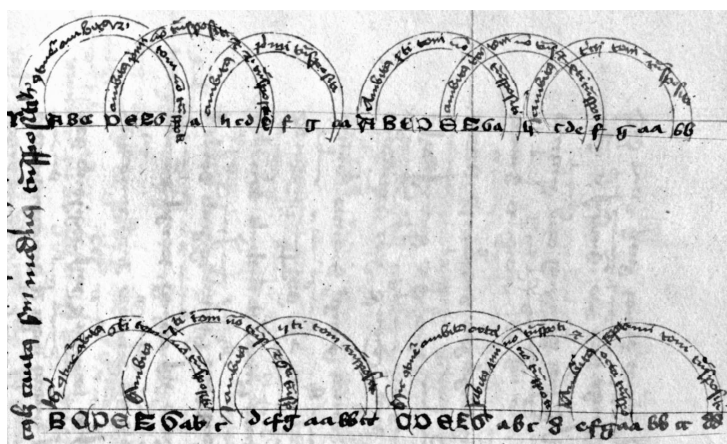
31 ^a septimus tonus ^b pro sed ^c finitur ^d in ·d·lasolre ^e complendo ^f suam octavam ^g acuto ^h ad ·d· duplicatum, videlicet finis monacordi

21 a ·B· gravi] ab E gravi *Wr*; cf. TH IX 2, 3, 91

26 ·c· acuto] e acuto *Wr* | ·c· usque ad ·c·] e usque ad e *Wr*

³² Octavus^a vero^b tonus, quamvis cum septimo^c desinit^d in ·G· gravi^e, tum facit suum dyapason^f a ·D· gravi^g usque ad ·d· acutum^h. ³³ Si autem^a desinit^b in ·d· acuto^c, tunc facit^d suum dyapason^e ab ·a· acuto^f usque ad ·aa· superacutum^g.

³⁴ Et hec omnia^a patent in figuris^b, que continent discursum^c cuiuslibet cantus^d secundum modernos^e, transpositi^f et non transpositi^g.



Hic continetur ambitus 2ⁱ toni non transpositus: T A B C D E F G a
Ambitus primi non transpositi et 2ⁱ transpositi: D E F G a h c d e
Ambitus primi transpositi: a h c d e f g aa

Ambitus 4^{ti} toni non transpositi: A B C D E F G a h
Ambitus tercii toni non transpositi et 4^{ti} transpositi: E F G a h c d e f
Ambitus tercii toni transpositi: h c d e f g aa bb

Hic continetur ambitus 6^{ti} toni non transpositi: B C D E F G a b c
Ambitus 5^{ti} toni non transpositi et 6^{ti} transpositi: F G a b c d e f g
Ambitus 5^{ti} toni transpositi: c d e f a aa bb cc

Hic continetur ambitus octavi non transpositi: C D E F G a b c d
Ambitus 7^{mi} non transpositi et octavi transpositi: G a b c d e f g aa
Ambitus septimi toni transpositi: g e f g aa bb cc dd

32 ^a qui est plagalis tetrardi ^b pro sed ^c tono ^d clauditur ^e in ·G·solreut ^f suam octavam ^g ·D·solre ^h ad ·d·lasolre

33 ^a pro sed ^b terminatur octavus tonus ^c in ·d·lasolre ^d complendo ^e suam octavam ^f ab ·a·lamire in linea ^g ad ·aa· duplicatum

34 ^a iam dicta de tonis transpositis et non transpositis ^b sequentibus ^c ambitum ^d omnis toni ^e musicos ^f cantus omnis ^g cantus

6

- 277^v ¹ Nunc^a modulare^b tonos^c versus^d velis^e que^f iugare^g,
² Principium^a, punctus^b, finis^c, et thesis^d, arsis^e enarrant^f
³ Quemlibet hic^a cantum rectum^b, cuius^c que^d toni sit^e.

⁴ De inepcionibus^a et principiis cantuum^b licet prepostere^c ostendere, tamen commodose^d nunc dicendum^e, quatenus^f et finem^g tropis^h et principium tonalis inepcionis sive accentuacionisⁱ per idem breviter faciamus^k. ⁵ Nam^a ut res^b quelibet suam denominacionem^c a fine^d sortitur^e, utique postrema presentis execucionis^f pars^g hiis tonis^h concluditurⁱ, qui^k ut placet Donato^l, sunt quidam accentus^m, per quosⁿ quilibet cantus^o, cuius tropi^p sit, notificatur^q; hec^r penes quinque, per que^s tocius cantus^t regularitas demonstratur^u. ⁶ Tales taliter^a toni^b formantur^c, ex principio^d namque^e cantus alicuius^f tonorum differencie^g et ex fine^h inepciones eorum dominantur autⁱ considerantur^k; ex ascensu^l vero^m et descensuⁿ in medio^o vel distincione ipsius^p autentus^q vel plagalis^r, ut premissum^s est, tonus indicatur^t et secundum octo modos^u seu tropos cantuum^v octo huiusmodi toni^w distinguuntur^x, a quibus^y tamquam a signis^z eciam toni^{aa} abusive nuncupantur. ⁷ Cum^a dicitur primus tonus^b, tonus habet <sex> principia^c, scilicet ·A·re, | ·C·faut, ·D·solre, ·F·faut, ·G·solreut^d, et ·a·lamire^e.

► p.142
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1 ^a tu conspiceas, scilicet presentem librum ^b tu qui velis, id est debite cantare (canare *W*)
^c cantus musicales ^d ipsis tonis ^e et ^f adiungere

2 ^a littera inicialis toni ^b distincio toni ^c littera finalis toni ^d depressio sive descensus
^e elevacio sive depressio ^f ostendunt

3 ^a quique (?) ^b omnem regularem cantum ^c ostendat ^d et ^e idem cantus

4 ^a litteris inicialibus ^b tonorum ^c ultimo ^d convenienter ^e determinandum ^f propter hoc ut
^g sedes finales ^h tonis ⁱ differencias tonorum ^k in unam summulam redigamus

5 ^a ex quo ^b omnis res ^c suum nomen ^d eius ^e sumit ^f libri illius ^g ultima pars ^h differenciis
tonorum ⁱ finitur ^k toni ^l tali magistro ^m quedam accentuaciones ⁿ accentus ^o omnis cantus
^p ambitus sive cursus ^q ostenditur ^r habent notificari ^s quinque ^t omnis cantus ^u ostenditur
(*vel* ostenduntur *W*)

6 ^a ideo ^b per quos omnis cantus demonstratur ^c fiunt ^d inicio ^e pro quia ^f toni alicuius
^g quamque differenciam quilibet cantus habeat ^h termino ⁱ vel ^k demonstrantur ^l elevacione
^m pro sed ⁿ deposicione ^o alicuius cantus ^p cantus ^q imparis numeri ^r paris numeri ^s tactum
^t ostenditur ^u secundum 8 ambitus sive cursus ^v ipsorum ^w omnem regularitatem
ostendentes ^x dividuntur ^y cursibus ^z eorum ^{aa} isto nomine ^{bb} appellantur

7 ^a quando ^b in locucionibus nostris ^c sex litteras iniciales ^d illas quinque in gravibus ^e in
acutis

5 demonstrantur *W*^r

⁸Secundus tonus^a habet quinque principia^b, scilicet ·Gamma·ut, ·A·re, ·C·faut, ·D·solre, ·F·faut^c. ⁹3^{us} tonus^a habet 4^{or} principia^b, que sunt ·E·lami, ·F·faut, ·G·solreut^c, ·c·solfaut^d. ¹⁰4^{us} tonus^a sex habet principia^b, scilicet^c ·C·faut, ·D·solre, ·E·lami, ·F·faut, ·G·solreut^d, ·a·lamire^e. ¹¹5^{us} tonus^a habet tria principia^b, scilicet ·F·faut^c, ·a·lamire, ·c·solfaut^d. ¹²Sextus tonus^a habet duo principia^b, scilicet ·F·faut^c et ·c·solfaut^d. ¹³Septimus^a habet quinque^b, scilicet ·G·solreut^c, ·a·lamire, ·b·fa·h·mi in acutis^d, ·c·solfaut, ·d·lasolre^e. ¹⁴Octavus tonus^a habet quinque principia^b, scilicet ·C·faut, ·F·faut, ·G·solreut^c, ·a·lamire, ·c·solfaut^d. ¹⁵Extra hec^a itaque si quis^b cantus incipitur^c, incongruus^d iudicatur^e, sicut dum^f extra suas finales vel affinales^g terminaretur^h. ¹⁶De quibus^a sic premissis^b satis una notabilis^c figura subiungitur^d, in qua^e principia^f tonorum^g sive cantuum^h ex una parteⁱ et finales^k ex alia^l distribuuntur^m, in medioⁿ vero^o nomina cantuum^p sive tonorum^q greco et latino ydeomatibus^r applicata^s cum suis primitivis^t secundum ordinem collocantur^u, ut luce clarius^v appareat^w cuilibet intuenti^x.

¹⁷Sequitur illa figura.

8 ^a ambitus 2^{di} toni ^b quinque iniciales litteras ^c omnes in gravibus

9 ^a ambitus 3^{ci} toni ^b 4^{or} inchoaciones ^c in gravibus ^d in acutis

10 ^a qui est plagalis 3^{ci} ^b sex inicia ^c sunt ^d ista quinque in gravibus ^e in acutis

11 ^a autentus ^b 3^s inchoantes ^c in gravibus ^d in acutis

12 ^a qui est plagalis 5^{ti} ^b duo inicia ^c in gravibus ^d in acutis

13 ^a tonus ^b principia ^c in gravibus ^d clavis ^e in acutis

14 ^a qui est plagalis septimi ^b quinque inicia ^c in gravibus ^d in acutis

15 ^a inicia sive principia ^b aliquis ^c inchoatur ^d irregularis ^e ostenditur esse ^f recte si (?)

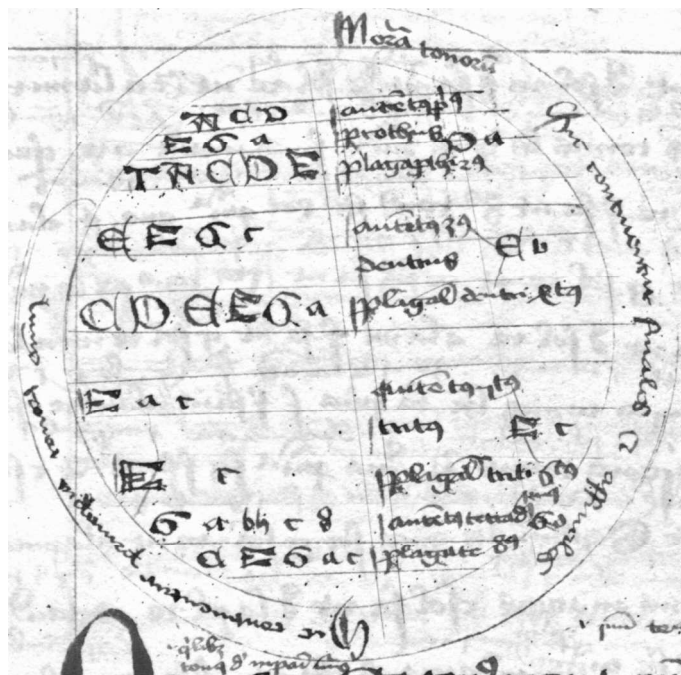
^g sedes sive voces ^h finiretur extra

16 ^a omnibus ^b determinatis ^c bona ^d in sequentibus ^e figura ^f littere iniciales ^g troporum

^h ipsorum ⁱ parte ^k littere cum affinalibus ^l parte ^m notantur ⁿ ipsius figure ^o pro sed

^p troporum ^q cursuum ^r vocabulis grecis et latinis ^s conscripta ^t nominibus ^u ponuntur

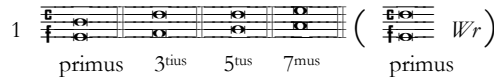
^v satis manifeste ^w patet ^x inspicienti presentem figuram

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Norma tonorum

Hic continentur principia tonorum omnium	A C D F G a	autentus primus protus	D a	Hic continentur finales et affinales
	T A C D F	plaga prothi 2 ^{us}		
	E F G c	autentus 3 ^{us} deutrus	E b	
	C D E F G a	plagalis deutri 4 ^{tus}		
	F a c	autentus 5 ^{tus} tritus	F c	
	F c	plagalis triti 6 ^{tus}		
	G a b h c d	autentus tetradi 7 ^{mus} <tetradius>	G d	
	C F G a c	plaga te<tradi> 8 ^{us}		

¹ Omnis autentus tonus^a incipit suum *seculorum*^b in quinta supra finalem^c ► *p.143*
finali^d computata preter solum tercium^e, qui incipit^f in 6^{ta}, quia in 5^{ta} g
·b·fa·b·mi^h non facit consonanciam in dyapenteⁱ. ² Plagalis^a vero^b quilibet,
quia sibi^c magis descendere^d convenit^e, in quarta^f supra finalem^g suum
incipit^h *seculorum* preter solum sextum et secundum, quiⁱ in tercia incipit^k, eo
quod^l ·b·fa·b·mi quartam^m dyatessaronⁿ non reperit^o, quintam^p autem^q ·c·^r
ascendere suus autentus^s non permittit^t. ³ Et quicquam^a hic dicitur^b in
ordine ad sedem tonorum^c principalem, idem^d intelligendum^e est etiam de
ordine ad affinalem^f, quia quantumcumque^g | principalis finis tonorum^h 279r
dirigitⁱ supra se principium^k *seculorum*, versuum^l vel^m psalmorumⁿ, tantum^o
et minus principalis^p. ⁴ Itaque primus^a, 4^{us} et <sextus>^b simul inchoant^c in ► *p.144*
·a·^d, scilicet ·a·lamire, tercius^e et quintus et octavus^f incipiunt^g in ·c·^h, id est
in ·c· solfaut, secundusⁱ vero^k in ·F· faut^l, et septimus^m in ·d·lasolreⁿ; in
finibus^o autem^p diversimode^q variantur^r secundum diversa, ut dictum est^s,



1 ^a quilibet tonus de impari numero ^b suum tenorem ^c vocem ^d cum aliis ^e excepto
tercio tono ^f suum seculorum ^g supra affinalem ^h illa vox ⁱ non causat completam et
perfectam quintam



2 ^a tonus ^b sed ^c plagali ^d infra canere ^e licitum est ^f in dyatessaron ^g supra vocem
^h suum tenorem ⁱ excepto 6^{to} et secundo tono (secundis tonis *Wr*) ^j secundus ^k suum
seculorum ^l sextus tonus ^m vocem supra finalem ⁿ aliquem completum ^o non invenit
^p vocem ^q sed ^r ·c·solfaut ^s tonus 5^{tus} ^t sinit 6^{tum} tonum

3 ^a omne illud quod ^b narratur hic ^c quo ad literas finales graves ^d dictum
^e considerandum ^f hic est quo ad litteras affinales in acutis ^g per quot voces ^h qui est in
his literis: ·D·C·F·G· ⁱ elevat ^k tenorem ^l de introitibus et responsoriis ^m etiam
ⁿ ipsorum ^o per tot voces ^p elevat suum initium *seculorum*

4 ^a tonus ^b toni ^c eorum *seculorum* ^d acuto ^e tonus ^f illi toni ^g eorum *seculorum* ^h acuto
ⁱ tonus ^k pro sed ^l incipit suum *seculorum* ^m tonus ⁿ incipit *seculorum* ^o eorum ^p sed
^q variis modis ^r ipsi toni ^s in precedentibus

1 consonanciam in dyapente] *add. in marg. Wr*

4 <sextus>] octavus *Wr*

principia^t. ⁵ Ille tamen^a capitalis^b dicitur, cuius cantus in finali sede^c incipitur^d, relique^e vero collaterales^f, qui super aliis principiis^g inchoantur. ⁶ Et quia^a principia^b tonorum iam sunt ostensa^c, restat^d solum melodias ipsorum^e cum differentiis^f declarare^g hoc ordine^h, ut primoⁱ melodia^k uniuscuiusque^l cum differentia capitali^m premittaturⁿ, deinde^o collaterales^p, secundum quam^q modulande *seculorum* differentie^r solum in fine^s discrepare commodosius ostendantur.

4 ^t eorum

5 ^a sed ^b differentiam habere capitalem ^c eiusdem ^d inchoatur ^e alie differentie ^f dicuntur ^g in aliis literis inicialibus ^h incipiunt

6 ^a ex quo ^b omnium ^c determinata in hoc 2^o ^d superest ^e tonorum ^f eorundem multivariis ^g ostendere ^h tali serie ⁱ in principio ^k forma inepcionis ^l toni ^m eiusdem toni ⁿ ostendatur ^o ponantur ^p differentie ^q differentiam capitalem ^r differentie collaterales ^s ipsius *seculorum* ^t differre ^u demonstrantur

¹Primus igitur^a tonus habet quinque differencias^b a suis locis^c, sicut subsequitur^d, denominatas^e. ²Quia^a melodiam *enouae*^b ab ·a· minuto^c incipit et ·b· molle^d semel contingens^e | punctuatim^f in ·F·faut^g descendit, a quo^h rursusⁱ gradatim ascendens^k ad ·a· minutum^l aliquociens^m reditⁿ, a quo^o descendens^p, si cantus^q in sua finali^r, scilicet in ·D· gravi^s, incipitur^t, differencia *seculorum*^u in ·G· gravi^v finem suum ponit^w taliter^x, ut sequitur:

la fa la sol fa sol la sol fa sol la sol
a b a G F G a G F G a G

³Et hec prima^a et capitalis^b primi toni^c differencia. ⁴Et scire debes^a, quod^b secundum exigenciam dictionum vel sillabarum suarum, quandoque^c plures^d quamque pauciores^e notas littere sive signa vocum^f hic positurarum representabunt^g in modulamine^h psalmorum, quod presignatiⁱ supraposita^k posicio punctorum sive^l litterarum^m.

⁵Quando^a vero^b primus^c tonus, i. cantus primo tono subordinatus, incipitur^d [in ·a·lamire^e vel] in ·C·faut^f, tunc sub eadem melodia^g differencia^h *seculorum* suum finem dirigitⁱ punctuatim^k descendendo^l a ·G·solreut^m spacioⁿ usque ad ·D·solre^o lineam hoc modo^p:

1 ^a autentus ^b communiter usitatus ^c litteris manualibus ^d in presenti capitulo ^e appellatas

2 ^a primus tonus ^b intonacionem eius *saeculorum amen* ^c ab ·a·lamire in linea ^d ascendendo per semitonium ^e tangens ^f gradatim ^g in istam clavem ^h ·F·faut ⁱ iterum ^k sursum canit ^l videlicet ·a·lamire ^m aliquando ⁿ canendo ^o videlicet ·a·lamire ^p est ^q primi toni ^r voce ^s in ·D·solre ^t inchoatur ^u †...† capitalis primi toni ^v in ·G·solreut ^w clauditur ^x isto modo

3 ^a melodia ^b et principalis ^c autenti

4 ^a notare debes ^b secundum quod plures vel pauciores erunt dicciones vel sillabe ^c iterum ^d multas ^e modicas ^f que sunt ·a·b·a·G· etc. ^g significabunt ^h in inceptione ⁱ representat vel significat ^k prelocata ^l pro vel ^m voces significat

5 ^a interdum ^b sed ^c autentus ^d inchoatur ^e acuto ^f in ·C·gravi ^g sub eadem inceptiōnem ^h alia differencia ⁱ cantando ^k graduatim ^l deorsum canendo ^m gravi ⁿ in ^o in ·D·grave ^p taliter ut sequitur

2 ·a· secunda add. marg. Wr

- *p.149* la sol fa sol la sol fa mi re
a G F G a G F E D

280^r ⁶ Quando^a autem^b incipitur in ·F·faut^c, quocunque modo ascendit vel descendit^d, differencia *seculorum*^e | suum finem dirigit^f sursum in ·a·lamire^g reflectendo^h in ·G·solreutⁱ isto modo:

- *p.149* la sol fa sol sol la sol
a G F G G a G

⁷ Sed^a quando primus tonus^b incipit^c in ·G·solreut^d, tunc differencia *seculorum* dirigit^e iterum suum finem^f in ·a·lamire^g ipsum a ·G·solreut bis implicando^h tali modo:

- *p.149* la sol fa sol la sol la
a G F G a G a

quoniam si^k aliquando invenies^l sub principio ·F·faut^m, plus ex vicio scriptorumⁿ quam ex arte^o credo evenisse^p.

⁸ Quando^a autem^b incipitur^c in ·a·lamire^d, tunc^e tam in fine quam^f in medio, differencia *seculorum* similiter cadit^g ab ·a·lamire^h in ·G·solreutⁱ, ut patet hic^k:

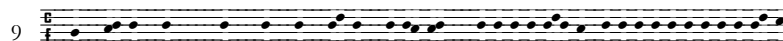
- *p.150* la sol la sol
a G a G

- *p.150* ⁹ Sed^a incipiendo^b psalmum *Magnificat* vel *Benedictus*^c ab ·F·faut gradatim^d usque ad ·a·lamire^f ascendit^g, et ante medium^h usque ad ·c·solfautⁱ saltum

6 ^a cantus primi toni ^b sed ^c in ·F· gravi ^d qualitercumque cursum suum ulterius dirigat ^e differencia istius cantus ^f canendo ^g in linea ^h e converso dirigendo ⁱ in ·G· grave

7 ^a pro tamen ^b cantus primi toni ^c inchoatur ^d in ·G· gravi latino ^e canit ^f vocem finalem ^g in ·a· acutum ^h bis tangendo ⁱ ut sequitur ^k differencia ^l reperies ^m cantus, qui incipitur in ·F·faut ⁿ ex inproviso scribencium ^o aliquo fundamento ^p accidisse

8 ^a cantus primi toni ^b sed ^c inchoatur ^d in ·a· acuto ^e differencia ^f eiusdem ^g absque alia implicacione descendit ^h a *la* ⁱ in *sol* ^k sic canendo



Be-ne-di-ctus <Do-mi-nus De-us Is-ra-el>

9 ^a pro tamen ^b inchoando ^c istum psalmum ^d punctuatim ^f ad ·a· acutum ^g sursum canit ^h per *sol* ⁱ ad ·c· acutum

facit^k, et postea^l ab ·a·lamire secundum quinque differenciarum regulas^m diversimodeⁿ concluditur.

<exemplum deest>

¹⁰ Versus vero^a post responsorium^b supra finalem^c incipitur^d principaliter sic:

la sol la sol fa sol la sol la fa la sol fa sol la sol fa mi sol la sol fa
a G a G F G a G a b a G F G a G F E G a G F

► p.151

¹¹ Sed quia^a quantumcumque principalis^b tonorum finis dirigit^c supra | se principium tonorum, versuum vel psalmorum^d, tantum et unus principalis^e, scire debes, quod, si responsorium^f in sede affinali^g, scilicet in ·a·lamire, finitur^h, tunc versusⁱ in quinta^k, i. in ·e·lami, incipitur^l, et similiter^m *seculorum* differencieⁿ post suas antiphonas^o inchoantur^p quod^q circa sequencia^r volumus intellegi^s et^t sine repeticione^u memorie commendari.

280v

¹² Versus vero^a post introitum^b primi toni^c ab ·F·faut incipitur^d, et gradatim^e ascendens^f, ab ·a·lamire^g ad ·c·solfaut^h saltuⁱ elevatur, et hoc modo^k cantatur:

fa sol lare sol fa rela sol fa sol lami fa sol mila sol fa mi re
F G a G c a G F G a b c a G F E D

► p.151

¹³ Cum^a vero^b a ·C· gravi^c incipitur^d introitus, tunc^e differencia in fine sic formatur^f:

lare fa rela sol fa mi re ut re mi fa
a c a G F E D C D E F

► p.152

9 ^k ascendit ^l post talem vocem ^m superius positarum ⁿ secundum quod differencia occurrit (?)

10 ^a sed ^b aliquod ^c vocem alicuius cantus responsorii ^d ¶psalmi toni¶ ^e illo modo

11 ^a ex quo ^b qui consistit in gravibus ^c incipiendo ^d aliquorum versuum psalmorum ^e finis tonorum dirigit suam incepcionem ^f aliquod ^g qui consistit in acutis ^h clauditur ⁱ versus responsorii ^k superius ^l inchoatur ^m tali modo ⁿ ipsius primi toni ^o ita varians ^p incipiuntur ^q nos presentium editor ^r circa tonos sequentes ^s ut studentes intelligunt ^t volumus ^u aliqua ulteriori

12 ^a sed ^b aliquem ^c melodia alterius versus de primo tono ^d inchoatur ^e per eas ^f sursum canens ^g in linea ^h ulterius cantandi in acutis ⁱ ad ·c·solfaut ^k ut sequitur

13 ^a id est quando ^b sed ^c ·C·faut ^d inchoatur ^e versus eius ^f cantatur

► p.153

9

¹Secundus tonus^a a quocumque principio sumat originem^b, sub uno simplici^c *seculorum* ab ·f·faut^d incipiens, circa medium^e a ·g·solreut^f in ·d· solre desinens^g, talem concludit melodiam^h: p.184

► p.153 fa sol re fa ut re
F G D F C D

281r ²Sed^a psalmus ad *Magnificat* | vel *Benedictus* sub secundo tono^b a ·C·faut^c incipitur^d, et per reflectionem^e ad ·De·solre^f taliter^g cantatur:

► p.153 ut re ut fa sol fa sol fa ut re
C D C F G F G F C D

³Versus^a vero post responsorium in eadem finali^b, scilicet in ·D· gravi^c, vel in proxima sub finali^d incipitur^e, et hoc modo^f cantatur:

► p.153 re ut re fa sol fa mi fa sol mi fa re mi fa mi fa re
D C D F G F E F G E F D E F E F D
ut re mi fa mi re ut re fa mi fa sol fa mi re fa re ut
C D E F E D C D F E F G F E D F D C

⁴Sed^a psalmus^b post introitum^c in ·C· gravi^d incipitur, et hoc modo^e canitur:

► p.154 ut re fa sol fa re fa sol fa re fa mi ut re mi fa re
C D F G F D F G F D F E C D E F D

1 ^a cantus 2ⁱ toni ^b qualitercumque incipiatur ^c communiter usitato ^d a ·F· gravi incipiens
^e cadit in ·D· grave ^f a ·G· gravi in spacio ^g cadit in ·D· grave ^h talem facit inceptions

2 ^a pro tamen ^b modulandus ^c a ·C· gravi ^d inchoatur ^e per descensum ^f ad ·D· grave
^g isto modo

3 ^a cantandus ^b sede ^c ·D· solre ^d in ·C·faut ^e inchoatur ^f taliter

4 ^a pro tamen ^b seu versus ^c cantandus ^d ·C·faut ^e taliter

3 fa re mi fa mi fa re] fa sol mi fa mi fa re *W*r

¹Tercius tonus^a in ·c·solfaut^b suam incipit melodiam^c, et ·d·lasolre contingens ad ·c·solfaut redit, a quo ad ·a·lamire circa medium aliquociens desinens, rursum ad ·c·solfaut redit; a quo ad ·a·lamire decidens quinque differencias *seculorum* in fine secundum exigenciam principiorum ^{4^{or}} perficit. ²Quando enim^a tercius tonus^b incipit^c in ·E·lami^d, tunc differencia *seculorum*^e dirigit suum finem^f ad ·a·lamire^g punctuatim^g | descendendo^h usque ad ·F·fautⁱ hoc modo^k: 281v

fa<fa>re fa re utsol fa
c c a c a G F

► p.154

³Et dicitur^a capitalis.

⁴Sed quando^a incipitur^b in ·F·faut^d, tunc differencia^d relinquit suum finem in ·G·solreut^e [per ligatas^f ascendendo^g] sic:

fa fa re fa re ut
c c a c a G

► p.155

⁵Quando^a vero^b incipitur^c in ·G·solreut^d per ligatas^e ascendendo, tunc differencia *seculorum*^f ab ·a·lamire^g regreditur a ·G·solreut^h in ·a·lamireⁱ tali ordine^k:

fa re fa re ut re
c a c a G a

► p.155

1 ^a cantus 3^{ci} toni ^b videlicet ·c· acuto ^c suam intonacionem

2 ^a pro quia ^b cantus 3ⁱⁱ toni ^c inchoatur ^d in ·E· gravi ^e eiusdem cantus ^f clauditur ^g in ·a· acuto ^g gradatim ^h deorsum canendo ⁱ ad ·F· grave ^k taliter

3 ^a differencia

4 ^a 3^{us} tonus ^b inchoatur ^c in ·F· gravi ^d eius ^e terminatur in ·G·solreut ^f voces ^g sursum canendo

5 ^a cantus tercii toni ^b sed ^c inchoatur ^d in ·G· gravi intonacio ^e voces ^f eiusdem antiphone ^g ab ·a· acuto ^h a ·G· gravi ⁱ in ·a· acutum ^k illo modo

1 contengens *Wr*

2 utsol] sol *cancell. Wr*

⁶ Si quis^a tamen^b punctuatim^c ascendit, tunc differentia *seculorum*^d ab ·a·lamire^e dirigendo suum finem punctuatim^f in ·c·solfaut cadit^g rursus^h ab eoⁱ in ·a·lamire^k, ut:

► p.156 fa re mi fa re
 c a b c a

⁷ Sed^a quando tercius tonus^b incipit in ·c·solfaut^c, ex tunc differentia *seculorum* relinquit suum finem^d in ·c·solfaut^e ab ·a·lamire^f punctuatim^g ascendendo^h tali modo:

► p.157 fa re mi fa
 c a b c

⁸ Sed^a psalmi *Magnificat* et^b *Benedictus*^c incipiuntur in ·G·solreut^d, et per 282r ·a·lamire^e in ·c·solfaut^f ascendendo | finem^g per differentias predictas^h concluduntⁱ isto modo^k:

► p.157 ut re fa sol fa re fa re utsol fa
 G a c d c a c a G F

et sic de aliis differentiis suo modo^l.

⁹ Post responsorium^a vero^b versus^c etiam in ·c·solfaut^d incipitur^e et hoc modo^f cantatur:

► p.157 fa sol fa re mi fa mi re ut mi fa mi sol
 c d c a b c b a G b c b G
 re fa sol fa mi re mi fa mi re ut re fa mi re fa mi re ut re ut
 a c d c b a b c b a G a c b a c b a G a G

6 ^a aliquis cantus 3ⁱⁱ toni ^b in ·G·solreut inceptus ^c gradatim ^d eiusdem cantus ^e ab ·a· acuto ^f gradatim ^g descendit ^h iterum ⁱ ·c·solfaut ^k in ·a· acutum

7 ^a pro tamen ^b cantus tercii toni ^c in ·c· acuto ^d desinit ^e in ·c· acuto ^f ab ·a· acuto ^g gradatim ^h sursum canendo

8 ^a pro tamen ^b etiam ^c sive eorum intonacionum ^d in ·G· gravi ^e ·a· acutum ^f in ·c· acutum ^g eorum ^h quinque ⁱ claudit ^k taliter ^l simili modo sunt claudendi versus eodem modo

9 ^a †...† ^b sed ^c aliquis ^d in ·c· acuto ^e inchoatur ^f taliter

8 predictas] perdictas *W*r | utsol] solut *W*r

¹⁰ Et si finitur^a in sede affinali, scilicet in ·b· quadro^b, tunc idem faciet in ·f·faut acuto^c.

¹¹ Sed psalmus^a post introitum 3^{cii} toni^b in ·G·solreut^c incipitur^d, et hoc modo cantatur:

ut re fa sol fa re fa ut re fa mi mi re ut re fa ut fa re
G a c d c a c G a c b b a G a c G c a

► p.158

10 ^a responsorium ^b ·b·mi, eiusdem ·b·fami ^c simili modo cantandum et incipiendum est in ·f· acuto

11 ^a cantandus ^b de tercio tono ^c in ·G· gravi ^d inchoatur

► p.158

11

¹ Quartus tonus^a quinque differencias^b habet, qui melodiam psalmorum^c p.185
in ·a·lamire^d incipit et in ·G·solreut^e descendens gradatim^f in ·b·g^g quadrum
282v ascendit rursus^h in ·a·lamireⁱ rediens^k, a quo^l in ·c·solfaut^m saltum faciens |
per ·G·solreutⁿ in ·E·lami^o descendit. ² Et si cantus ipsius^a in ·E· gravi^b
incipit^c, tunc differencia *seculorum*^d relinquit finem suum^e ibidem in ·E·lami^f
tali melodia^g modulando^h:

► p.158

la sol la fa utsol mi
a G a c G E

³ Et vocatur capitalis^a.

⁴ Si vero quartus tonus^a incipitur^b in ·C·faut^c gravi, tunc differencia
seculorum^d dirigit suum finem^e per reflectionem ab ·F·faut gravi in ·D·solre
hoc modo:

► p.159

la sol lare fa utsol mi fa re
a G a c G E F D

⁵ Quando^a vero^b incipitur^c in ·F·faut^d, tunc differencia *seculorum*^e dirigit
suum finem^f per re ab ·E·lami^g in ·G·solreuth^h hoc modo:

► p.159

la sol lare fa utsol mi sol
a G a c G E G

1 ^a cantus 4^{ti} toni ^b seculorum ^c intonacionem psalmorum ^d in ·a· acuto ^e in ·G· grave
^f punctuatim ^g in *mi* ^h iterum ⁱ in ·a· acutum ^k cadens ^l videlicet ·a· acuto ^m in ·c·
acutum ⁿ per ·G· grave ^o in ·E· gravi

2 ^a 4^{ti} toni ^b in ·E·lami ^c inchoatur ^d eiusdem cantus ^e terminatur ^f in ·E· gravi
^g canendo ^h talem modulacionem

3 ^a differencia

4 ^a differencia (*pro* cantus?) 4^{ti} toni (tonus *W*) ^b inchoatur ^c in ·C· gravi ^d eiusdem cantus
^e finitur

5 ^a cantus 3^{ci} toni ^b sed ^c inchoatur ^d faut gravi ^e eiusdem cantus ^f finitur ^g ab ·E· gravi
^h canendo ⁱ taliter

⁶ Quando autem tonus 4^{tus} in ·G·solreut vel in ·a·lamire^a incipitur^b, tunc differencia *seculorum*^c circa saltum in ·C· solfaut^d solum attingens^e ·b· quadrum^f, a ·G·solreut dirigit suum finem^g in ·a·lamire^h sic: ▶ p.160

la sol lare mi rela sol la
a G a b a G a

< ... >

⁷ Psalmi vero^a *Magnificat* et *Benedictus* incipiunt^b in ·E·lami^c gravi hoc modo^d: 283r

mi sol sol la sol lare fa utsol mi
E G G a G a c G E

▶ p.161

⁸ Et sic de aliis^a differentiis.

⁹ Post responsorium versus in ·a· acuto^a incipitur^b et in ·D· gravi^c finitur^d hoc modo^e:

la sol fa sol la sol la sol mi fa mi sol la sol sol fa sol la sol fa mi fa sol fa
a G F G a G a G E F E G a G G F G a G F E F G F
re fa mi sol la sol fa mi fa sol mi fa mi re
D F E G a G F E F G E F E D

▶ p.161

¹⁰ Sed in repetitione a ·C·faut incipitur, tunc versus^a in fine a ·D·solre^b in ·F·faut sub tali differencia^c elevatur^d:

fa mi re fa
F E D F

▶ p.162

¹¹ Psalmus^a vero^b post introitum^c similiter^d incipitur^e in ·a·lamire^f per reflectionem in ·G·solreut^g hoc modo^h:

la sol la solut mi re mi re fa sol la fa sol la fa sol la sol fa
a G a G b a b a F G a F G a F G a G F

▶ p.162

⁶ ^a in istis clavibus ^b inchoatur ^c istius cantus ^d in ·C· gravi ^e tantum tangens ^f *mi* ^g finitur ^h in ·a· acuti (gravi *W*) ^k illo modo

⁷ ^a sed ^b eorum intonationem ^c in ·E· gravi ^d taliter

⁸ ^a prehabitis

⁹ ^a videlicet ·a·lamire ^b inchoatur ^c videlicet ·D·solre ^d clauditur ^e taliter

¹⁰ ^a istius responsorii ^b istius ^c a ·D· gravi ^b a ·D· gravi ^c simili forma ^d cantando sit

¹¹ ^a versus ^b sed ^c cantando ^d simili modo ^e inchoatur ^f in ·a· acuto ^g in ·G· grave ^h taliter

► p.162

12

283^v ¹Quinti toni^a melodia^b a ·c·solfaut^c incipitur, sed in fine^d dupliciter variatur. ²Quando^a enim^b quintus tonus incipitur^c in ·F·faut, tunc differencia *seculorum*^d dirigit suum finem | ab ·a·lamire^e in ·G·solreut^f descendendo, tali modo^g modulando^h:

► p.163

fa fa sol mi fa re ut
c c d b c a G

³Et dicitur capitalis^a.

⁴Sed^a quando^b incipitur^c in ·a·lamire^d vel in ·c·solfaut^e, tunc differencia *seculorum*^f eius dirigit finem suum a ·c·solfaut^g in ·a·lamire^h sic:

► p.163

fa sol mi fa re
c d b c a

⁵Sed^a *Magnificat* et *Benedictus*^b in^c ·F·faut^d incipiuntur^e, et per ·a·lamire^f in ·c·solfaut^g ascendendo, finem^h eisdem differentiisⁱ concludunt sic:

► p.163

fa lare fa sol fa fa sol mi fa re
F a c d c c d b c a

► p.164

⁶Versus^a vero^b post responsorium in ·c·solfaut^c incipitur^d et dupliciter finitur^e. ⁷Nam responsorium tale^a aut moderatum habet discursum^b ascensus et descensus, et tunc versus^c taliter^d cantatur:

1 ^a cantus ^b intonancio ^c a ·c· acuto ^d secundum eius duplicem differenciam

2 ^a cantus quinto tono subordinatus ^b pro quia ^c inchoatur ^e eiusdem cantus ^e ab ·a· acuto ^f in ·G· gravi in spacio ^g ut sequitur ^h canendo

3 ^a differencia

4 ^a pro tamen ^b cantus 5^{ti} toni ^c inchoatur ^d in <·a·> acuto ^e in ·c· acuto ^f cantus ^g ad ·c· acutum ^h in ·a· acuto ⁱ taliter

5 ^a pro tamen ^b isti psalmi ^c †...† ^d in ·F· grave ^e inchoantur ^f vadunt cantando ^g in ·c· acutum ^h caudam (codam *W*) ⁱ duobus iam dictis

6 ^a post responsorium cantandus ^b sed ^c in ·c· acuto ^d inchoatur ^e duplicem habet finem

7 ^a responsorium ^b sicut in eius ambitu non nimium descendit vel ascendit ^c eiusdem responsorii ^d isto modo

2 fa fa] duplex fa *W*r

5 ·F·faut] faut *W*r

fa sol fa re fa mi re fa sol fa sol sol fa mi re fa sol fa sol fa re mi re
c d c a c h a c d c d d c h a c d c d c a h a

► p.164

p.186 ⁸Si vero^a sit repentus^b eius^c ascensus vel descensus in discursu^d responsorii, tunc versus^e eodem modo in ·c·solfaut^f incipitur^g, ⁹sed^a in ·f·faut acutum saltu^b elevatur et in gravi ·F·faut sub tali neumate^c terminatur^{de}:

fa sol fa re fa fa mi re faut fa mi fasol fa re solut re fa sol fasol
c d c a c c h a c f e d c a G a c d | c
ut mi sol la sol mi fa mi re utfa re fa sol lami fa mi re ut
f a c d c a b a G F D F G a b a G F

284r

¹⁰Ex quo patet^a, quod versus responsoriorum 5^{ti} toni^b dupliciter^c terminantur.

¹¹Psalmus^a vero^b post introitum in eadem^c cum finali, scilicet in ·F·faut, incipitur^d, et hoc modo cantatur^e:

ut mi sol la sol la solfa mi fa re
F a c d c d c h c a

► p.166

¹²Et^a si introitus in ·F·faut incipitur^b, tunc differentia capitalis post *gloria patri* ab ·a·lamire^c in ·F·faut^d gradatim^e descendendo in ·G·solreut^f sic^g terminatur^h:

la sol fa sol
a G F G

► p.166

8 ^a sed ^b velox ^c responsorii ^d in ambitu ^e ipsius ^f in ·c· acuto ^g inchoatur

9 ^a pro tamen ^b saltando ^c tali melodia ^d finitur ^e accessit iste versus de quinto tono

10 ^a manifestum est ^b cantandi ^c duobus modis

11 *Beati immaculati in via*

11 ^a versus cantandus ^b sed ^c nota ^d inchoatur ^e modulatur

12 ^a eciam ^b inchoatur ^c ab ·a· acuto ^d in ·F· grave ^e successive ^f in ·G· gravi spacio ^g isto modo ^h finitur

7 mi³] bmi *W*r

11 solfa mi fa re] sol mi sol re *W*r

► p.166

13

¹Sextus tonus^a melodiam in ·a· acuto^b incipit et ·b· molle^c contingens^d in ·a· acutum^e redit, a quo^f gradatim^g ad ·F·faut^h descendens iterum ad ·a·lamireⁱ ad modum primi^k ascendit. ²Sed finem^a dupliciter^b concludit^c. ³Nam^a si cantus^b 6^{ti} toni in ·F·faut^c incipitur^d procedendo leniter^e in suo ascensu vel descensu^f, tunc melodia^g psalmorum ab ·a·lamire descendens^h gradatimⁱ in ·F·faut^k sic finitur^l:

► p.167 mi fa mi re ut re mi ut re mi re ut
a b a G F G a F G a G F

⁴Sed^a si ascensum^b gradatim^c dirigit ad ·a·lamire^d, et postmodum in ·F·faut^e redit^f, tunc differentia *seculorum*^g ab ·F·faut^h finem suumⁱ dirigit in 284^v ·G·solreut^k | sic^l:

► p.167 la fa sol la sol fa sol
a F G a G F G

► p.167 ⁵Et eodem modo^a intelligendum est^b, quando in ·c·solfaut^c finitur^d cantus^e solum hoc attentus^f, quod tunc melodia^g psalmorum in terciā^h, scilicet in ·e·lami, est incipiendāⁱ.

⁶*Magnificat* vero^a et *Benedictus*^b in eadem^c cum finali^d incipiuntur^e, et scilicet in ·F·faut^f ad modum^g primi^h, videlicet hoc modoⁱ:

► p.167 fa sol la sol la fa mila fa sol la sol fa
F G a G a b a F G a G F

1 ^a cantus sexto tono subordinatus ^b ·a·lamire ^c in ·b·fa·b·mi ^d tangens ^e videlicet ·a·lamire ^f ·a· acuto ^g punctuatim ^h ad ·F· grave ⁱ ad ·a· acutum ^k toni

2 ^a eius ^b duobus modis ^c claudit

3 ^a pro quia ^b aliquis ^c in ·F· gravi ^d inchoatur ^e suaviter sive molliter ^f in suo ambitu ^g intonacio ^h cadens ⁱ punctuatim ^k in ·F· grave ^l clauditur

4 ^a pro tamen ^b eius ^c punctuatim ^d ad ·a· acutum ^e in ·F· grave ^f descendit ^g eiusdem cantus ^h ab ·F· gravi ⁱ claudendo ^k in ·G· gravi ^l taliter

5 ^a taliter ^b sapiendum ^c in ·c· acuto ^d clauditur ^e 6^{ti} toni ^f considerato ^g intonacio ^h eius ⁱ inchoanda

6 ^a pro sed ^b isti psalmi ^c voce ^d nota ^e inchoantur ^f in ·F· gravi ^g similitudinem ^h toni ⁱ taliter

5 quod] quot *W*r

⁷ Versus^a autem^b post responsorium in ·F·faut^c gravi incipitur^d, gradatim^e ascendens in ·b· molle^f, et <in> ·F· gravis finitur^h hoc modo:

fa solre fa fa mi re mi re fa mi fa sol la sol fa mi re fa ut re fa re ut

► p.168

F G b b a G a G b a b c d c b a G b F G b G F

re fa solre fa ut re ut re fa re mi fa mi re mi re ut re ut

D F G b F G F G b G a b a G a G F G F

⁸ Et similiter^a psalmus post introitum^b incipitur^c et hoc modo^d cantatur^e:

fa sol fa sol lami fa mi re ut mi sol re ut re ut re fa sol fa

► p.169

F G F G a b a G F a c G F G F D F G F

⁷ ut *Apud Christum eius patrociniis*

⁷ ^a cantandus ^b sed ^c in ·F· gravi ^d inchoatur ^e punctuatim ^f in ·b·fa ^g in ·F·faut gravi ^h clauditur ⁱ taliter

⁸ *Beati immaculati in via* in bona (?) sexta feria

⁸ ^a simili modo ^b cantandus ^c inchoatur ^d taliter ^e modulatur

► p.170

14

¹Septimus tonus^a melodiam^b psalmorum in quinta^c supra finalem^d incipit^e et ⁶tam^f contingens^g finem^h quinque differentiis concludit. ²Primo quando^a incipitur^b in ·G·solreut^c, tunc | differencia^d *seculorum* dirigit suum finem in ·c·solfaut^e in ·a·lamire^f sic^g descendendo:

► p.170 sol la sol fa fa mi re
d e d c c h a

³Et dicitur capitalis^a.

⁴Quando vero^a septimus tonus^b incipitur^c in ·a·lamire^d, differencia *seculorum*^e incipiens in ·d·lasolre^f, sicut dictum est^g, relinquit^h suum finem <in> ·b·fa·h·miⁱ hoc modo^k:

► p.170 sol la sol fa mi
d e d c h

⁵Si autem^a tonus^b incipitur in [·h·mi^c] ·d·lasolre^d, tunc^e differencia^f *seculorum* dirigit suum finem sursum^g in ·c·solfaut^h ascendensⁱ hoc modo^k: p.187

► p.171 sol la sol fa mi fa
d e d c h c

⁶Quando^a autem^b incipitur^c in ·c·solfaut, tunc differencia *seculorum*^d pro suo^e fine locando^f resumit^g penultimam^h a ·d·lasolreⁱ in ·c·solfaut^k descendendo tali^l modo:

► p.171 sol la sol fa sol fa sol
d e d c d c d

1 ^a cantus septimi toni ^b intonacionem ^c in dyapente ^d vocem ^e inchoat ^f vocem ^g tangens ^h eius ⁱ claudit

2 ^a cantus septimi toni ^b inchoatur ^c in ·G· gravi ^d illius cantus ^e ad ·c· acutum ^f in ·a· acutum ^g illo modo

3 ^a differencia

4 ^a sed ^b cantus septimi toni ^c inchoatur ^d in ·a· acuto ^e illius cantus ^f ·d· acuto ^g immediate superius ^h finitur ⁱ in spacio ^k taliter

5 ^a sed ^b septimus ^c in ·h· duro ^d ·d· acutum ^e ex†...† ^f initium difference *seculorum* ^g ascendit ^h iterum in fine ⁱ sursum iterum canendo ^k taliter

6 ^a septimus tonus ^b sed ^c inchoatur ^d in ·c· acuto ^e illius cantus ^f eius ^g ponendo ^h replicat ⁱ vocem ^j a ·d· acuto ^k in ·c· acutum ^l sic

⁷ Quando^a autem^b incipitur^c in ·d·lasolre^d, tunc differentia *seculorum*^e pro suo fine locando^f resumit penultimam^g a ·d·lasolre^h, ut hic: ▶ p.172

sol sol la sol fa fa sol sol
d d e d c c d d

⁸ *Magnificat* iam et *Benedictus*^a incipiuntur^b in ·d·lasolre^c similiter^d, et hoc modo^e cantantur:

sol ut re fa mi re mi re sol mi re
d c d f e d e d c h a etc.

▶ p.173

⁹ De aliis differentiis^a suo modo^b.

¹⁰ Similiter versus post responsorium in ·d·lasolre^a incipitur et in ·b·fa·h·mi^b finitur^c et cantatur sic^d:

re mi fa mi re ut re ut re mi fa sol fa sol lami fa mi fa re
d e f e d c d c d h c d | c d e f e f d
ut re ut fa mi fa sol fa sol la sol la fa sol fa sol la sol la sol mi fa mi
c d c h c d c d e d e d e c d c d e d e d h c h

▶ p.173

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¹¹ Sed^a psalmus^b post introitum^c incipi^d debet in 4^{ta} supra finalem^e, et hoc modo^f cantatur:

fa mi fa solre fa mi re mi re ut re mi fa mi re ut fa mi re ut
c h c d f e d e d c d e f e d c h a G

▶ p.174

¹² Et nota^a, quod dictum est ibi iam^b notanter^c, quare antiquitus^d incipiebatur^e in ·h· quadro^f. ▶ p.175

Versus: ¹³ Septimus^a in psalmis^b ·h·^c fluit ordine^d tali.

7 ^a cantus 7^{mi} toni ^b sed ^c inchoatur ^d in ·d· acuto ^e ipsius cantus ^f sua finali ponenda
g vocem ^h a (ad *W*) ·d· acuto ⁱ sicut sequitur

8 ^a isti psalmi ^b inchoantur ^c in ·d· acuto ^d etiam ^e taliter

9 ^a predictis literis ^b similiter est dicendum

10 ^a in ·d· acuto ^b in spacio ^c clauditur ^d illo modo

11 ^a pro tamen ^b versus ^c cantandus ^d inchoari ^e vocem ^f sic

12 ^a considera ^b immediate superius ^c manifeste ^d septimus tonus ^e in eius versu ^f in ·h·mi

13 ^a tonus ^b cantandis ^c *mi* ^d tali serie

13 SUMM. GUID. ton. 16

10 fa sol lami fa mi fa re] ut sol lami fa mi fa re *W*r

11 hoc] oc *W*r

► p.175

15

¹ Octavus tonus^a melodiam^b psalmorum in 4^{ta} ^c supra finalem^d, scilicet in ·c·solfaut^e, incipit, et 5^{tam} ^f contingens^g circa medium^h ad ·a·lamireⁱ supra finalem^k saltu redit^l. ²In fine^a vero^b quinque differencias texit^c. ³Primo^a vero quando octavus tonus, hoc est cantus octavo tono subordinatus, in ·G·solreut^b incipitur^c, tunc differencia *seculorum*^d relinquit finalem suum in ·G·solreut^e descendendo^f ab ·a·lamire^g sub tali neumate^h:

► p.175 fa sol re fa mi fa re ut
 c d a c b c a G

⁴ Et dicitur^a capitalis^b.

⁵ Quando vero^a incipitur^b cantus octavi toni in ·F·faut^c, tunc differencia *seculorum* dirigit^d suum finem ab ·a·lamire^e reclinando^f in ·G·solreut sic:

► p.175 fa fa mi fa re ut re ut
 c c b c a G a G

⁶ Quando^a autem incipitur in ·a·lamire^b, tunc differencia *seculorum* dirigit suum finem^d a ·G·solreut^e in ·a·lamire^f sic:

► p.176 fa mi fa re ut re
 c b c a G a

⁷ Et eadem^a eciam fit^c, quando incipitur in ·c·solfaut^e, excepto^d tamen^e quando^f per unisonum plurium notarum^g incipitur^h in ·c·solfautⁱ, quia tunc ei^k talis differencia assignatur^l:

► p.176 fa re fa sol fa
 c a c d c

1 ^a cantus octavo tono subordinatus ^b intonacionem ^c in dyatasseron ^d vocem ^e ·c· acuto ^f vocem ^g tangens ^h psalmi ⁱ ad ·a· acutum ^k vocem ^l cadit

2 ^a eius ^b sed ^c facit

3 ^a prima differencia est ·G· ^b in ·G· gravi ^c inchoatur ^d ipsius cantus ^e in ·G· grave ^f deorsum canendo ^g ab ·a· acuto ^h melodia

4 ^a nominatur ^b differencia

5 ^a sed ^b inchoatur ^c in ·F· gravi ^d canendo ^e ab ·a· acuto ^f iterum cadendo

6 ^a cantus 8^{vi} toni ^b in ·a· acuto ^c illius cantus ^d cantando sursum ^e ·G· gravi ^f in ·a· acutum ^g isto modo

7 ^a differencia ^b comittitur ^c in ·c· acuto ^d dempto ^e ideo ^f cantus 8^{vi} toni ^g unam notam sepius repetendo ut in *Zelus domus tue* ^h inchoatur ⁱ in ·c· acuto ^k cantui ^l datur

⁸ Sed^a quando incipitur^b cantus octavi toni in ·C·faut gravi, tunc suum *seculorum*^c habet specialem melodiam^d, quame^e ab ·a·lamire in ·c·solfauf^f saltans^g incipit^h. ⁹ Et iterum | ad ·a·lamire^a rediens^b ·b·fa·h·mi^c circa 286r
medium^d attingens, a quo^e gradatim^f usque ad ·F·faut^g descendit; et a ·G·solreuth^h usque in ·D·solreⁱ descendens^k, rursus^l ad ·F·faut redit^m, a quonⁿ per ·E·lami^o in ·D·solre^p finem^q flectit hoc modo^r precise, ut sequitur:

p.188 mi sol mi fa mi re ut re re mi re re fa mi re ► p.176
a c a b a G F G G a G D F E D

¹⁰ Quoniam^a quidam^b ad pauca^c respicientes^d nonum tonum non ► p.177
verentur appellare^e, cum^f tamen tota melodia carminis musici^g ad octo tonos^h sufficienter rationabiliterⁱque^k sit reducta^l, quidam^m vero peregrinumⁿ, eo quod^o in principio^p formam^q primi^r aut 6^{ti} ^s habeat et a communi melodia^t, que octavo tono subiungitur^u, discrepat^v, sapienter^w vocaverunt.

¹¹ *Magnificat*^a vero^b et *Benedictus* incipitur^c in ·G·solreuth^d, et hoc modo iubilatur^e:

ut re ut fa mi fa sol fa mi fa re ut ► p.177
G a G c h c d c h c a G

8 ^a pro tamen ^b inchoatur ^c sua differentia ^d singularem formam ^e inchoat differentiam
ab ·a· acuto ^f in ·c· acuto ^g ascendens ^h inchoat
9 ^a ad (ab *W*^r) ·a· acutam ^b cadens ^c ·b· rotundum ^d ipsius versus ^e ·b· fa ^f punctualiter
^g ·F· grave ^h ·G· gravi ⁱ in ·D· grave ^k cadens ^l iterum ^m ad ·f· ascendit ⁿ ·f·faut ^o per
·E· gravi ^p ·D· gravi ^q suum ^r omni modo sic
10 ^a differentiam ^b musici ^c ad modica ^d abhorrentes ^e vocare ^f ex quo ^g musicalis
^h iam dictis ⁱ cum magnis cautelis (magis *W*^r) ^k etiam ^l reductus (?) ^m musici moderni
ⁿ eum vocabant ^o propter hoc ^p in suo inicio ^q melodiam ^r toni ^s toni ^t communi
inceptione ^u convenit ^v differt ^w bene dixerunt
11 ^a quilibet istorum psalmorum ^b pro sed ^c inchoatur ^d in ·G· gravi ^e cantatur sub tali
melodia

¹²Versus^a autem^b post responsorium eciam in ·c·solfaut^c incipitur^d, et hoc modo^e cantatur precise^f, ut sequitur:

► *p.177* fa fa mi fa sol fa mi fa re fa mi re mi fa re fa ut re fa re utsol fa solut
 c c ♭ c d c ♭ c a c ♭ a ♭ c a c G a c a G F G
 re ut re fa re ut re mi re ut rela fa sol lare fa mi fa sol fa re ut re fa ut mi re re ut re ut
 a G a c a G a ♭ a G a F G a c ♭ c d c a G a c G ♭ a a G a G

¹³Sed^a psalmus^b post introitum debet in eadem cum finali incipi^c et sic^d cantari:

► *p.178* ut re ut fa fa mi fa sol fa re fa fa mi ut re fa mi re ut
 G a G c c ♭ c d c a c c ♭ G a c ♭ a G

12 ^a scilicet canta (?) versus post responsorium ^b sed ^c in .c. acuto ^d inchoatur ^e sub tali forma ^f recte

13 ^a pro tamen ^b ipsius ^c inchoari ^d debet

12 mi *ultima*] bmi *W*r

16

¹ Hiis^a itaque modis quilibet^b tonus regulariter^c modulatur^d, attamen consuetudo^e quemadmodum^f regulas^g accentuum sic^h et modulacionesⁱ impedit sepe^k tonorum^l. ² Gaudet^a enim^b gens quilibet tonis^c sue nature vel complexionis^d magis convenientibus, unde etiam diversitas^e accentuacionis et intonacionis^f in consuetudinem^g dyocesibus et regionibus^h diversis non irrationabiliterⁱ venire fortasse estimatur. ³ Tamen^a quicumque^b regularem hunc modum^c cantandi habuerit^d, faciliter quibuscumque^e aliis se usualibus^f conformabit et rectum vel viciosum^g ex hiis modis^h cantandiⁱ quemlibet iudicabit^k. ⁴ Nam^a consuetudo^b dyocesum vel regionum quo ad ascensum^c circa mediam^d vel descensum^e hiis mediocriter^f obvia^g regulis^h admittitur. ⁵ Excessiva tamen^a et enormis^b nullatenus^c tolleratur^d, quin his^e regulis saltem in principio^f coerceatur^g et fine. ⁶ Quantum in peragendis^a divinis officiis^b hominum diversitas^c diverso siquidem^d calle procedit, ad unius tamen beatitudinis finem pervenit^e sempiternae^f, ad quam^g nos perducath, qui sine fineⁱ vivit et regnat, Christus Ihesus^k Deus noster in secula seculorum amen.

1 ^a iam predictis ^b omnis cantus ^c artificialiter ^d canitur ^e dyocesis ^f sicut ^g singulares formas ^h consuetudo ⁱ regulaciones ^k multociens ^l cantuum

2 ^a delectatur ^b pro quia ^c in cantibus ^d ipsis magis proporcionatis ^e varia accentuacio ^f varie intonaciones ^g morem ^h aliquibus partibus ⁱ non absque aliqua causa

3 ^a sed ^b cantor ^c in hoc libro eductum ^d intellexerit ^e omnibus ^f cantoribus ^g an sit regularis vel irregularis ^h in hoc libro dictis ⁱ omnem cantum ^k deiurabit

4 ^a quia ^b mos ^c elevacionem ^d vocem ^e depressionem ^f pro parte ^g contraria ^h hic positus

5 ^a sed ^b contrarietas istarum ^c nullomodo ^d atmitti (? pro admitti) debeat ^e presenti libro ^f in inicio ^g se conformet

6 ^a fiendis (?) vel celebrandis ^b videlicet missis vesperis ^c pluralitas hominum ^d alio et alio stilo ^e talis peraccio cantus ^f que nunquam cessit nec desinat ^g beatitudinem ^h perducere faciat nos ⁱ sine termino ^k natus de virgine Maria

COMMENTARY

acc. 3a, 7: These two of quotations from the eighth book of Aristotle's *Politica* may well have been taken from a *florilegium* of authoritative *dicta* rather than a complete Latin translation of the work. The *Auctoritates Aristotelis*, probably compiled by Marsilius of Padua between 1275/80 and 1342/43 (ed. Jacqueline Hamesse: *Les Auctoritates Aristotelis, un florilège médiéval, étude historique et édition critique. Philosophes Médiévaux 17*, Louvain - Paris 1974) offers two *dicta* that correspond to these citations:

3a = no. 143 (Hamesse p. 262): Anima naturaliter delectatur in musicis melodiis

7 = no. 139 (Hamesse p. 262): Non solum pueri erudiendi sunt, scilicet in arte utili et necessaria, sed etiam in artibus liberalibus et honestis, ut est litterarum eruditio, et in artibus delectabilibus, ut in musica.

Concerning the use of *florilegia* as a basis for citing Aristotle, see Klaus-Jürgen Sachs, 'Zur Funktion der Berufungen auf das achte Buch von Aristoteles' 'Politik' in Musiktraktaten des 15. Jahrhunderts. In: Frank Hentschel (ed.), *Musik – und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter. Studien und Texte zur Geistesgeschichte des Mittelalters 62*, Leiden-Boston-Köln 1998, pp. 269-290, esp. pp. 278-281.

acc. 4: The attribution of musical theory to Thomas Bradwardine in sentences 4 and 5 cannot be verified. No 'musica' of Bradwardine, as cited only in *Ln2*, is extant. A search through his other works – *Arithmetica speculativa* (Paris 1495), *Geometria speculativa* (ed. George Molland, Stuttgart 1989), and *Tractatus de proportionibus* (ed. H. Lamar Crosby, Jr., Madison 1955) – has yielded no such comments.

acc. 16: The citation of *De remediis* and "Franciscus poeta laureatus" seems to be thrown in as a show of erudition and a reiteration of what was just said; it does not fit particularly with what follows.

acc. 20-21: The text found at the end of this passage in *Ln2* seems to disintegrate. The scribe evidently had considerable difficulty with his exemplar, left space above and below what he could and did copy, and left the passage incomplete.

acc. 21: In *Politica* VIII, 7 (1342b) Aristotle refers to old men experiencing positive effects from the more 'relaxed modes,' and specifically names the

Lydian mode, not the Mixolydian. No reference to the ecclesiastical mode, *tetrardus*, would be found in Aristotle, and a more specific Latin source for this particular citation is yet to be determined (cf. above acc. 3a, 7)

acc. 29: The attribution of this quote to Boethius is false; the sentence is taken from Lambertus (see p. 253b).

pr. 5: This verse is ubiquitous within the *Traditio Hollandrini*,⁶⁰ and both Szydlovita and Ladislaus de Zalka associate it (and its inseparable couplet) directly with Hollandrinus.⁶¹ This verse by no means originated within the Hollandrinus tradition, and it was probably penned by Lambertus⁶² or a theorist closely associated with him. In every other iteration of this verse, within and without the *Traditio Hollandrini*, a second verse forms a couplet with it: “Non vox cantorem facit, artis sed documentum” (or essentially this same verse with minor variations). The omission of this line in TH I thus probably reflects an omission by some copyist in the earlier textual history, for it represents the only extant iteration of the verse without the couplet.

1, 1, 16: Ambrosius monachus] The codex clearly reads “Ambrosius monachus,” even though Ambrose was not a monk. “Monachus” probably represents a corruption of “Mediolanensis,” a corruption that probably occurred in some source prior to the Wrocław codex.

1, 1, 38-39: It is difficult to relate this paragraph to Boethius with any specific reference. The Greek letter Gamma has just been introduced along with the six pitches of the hexachord, theory wholly foreign to Boethius. Similarly Boethius makes no specific reference to “our musical knowledge having its origins from the Greeks”; yet in a general sense one might suggest that Boethius holds that the discipline of *musica* finds its roots in Greek musical science.

⁶⁰ TH II pr. 9-10; TH III 6, 18-19; TH V pr. 64-65; TH VI 5, 15-16; TH VII pr. 27-28; TH VIII 22, 25-26; TH XIII pr. 174-175; TH XV 6, 41, 43; TH XIX 75-76; TH XXI 1, 18-19; Sz 1, 30-31; LZ pr. 74-75.

⁶¹ Sz 1, 29 and LZ pr. 73.

⁶² See LAMBERTUS p. 252b; see also TRAD. LAMB. 1, 2, 2; IAC. LEOD. spec. 1, 19, 12; QUAT. PRINC. 1, 9; HENR. ZEL. 31; ANON. Monac. 1, 12.

1, 2, 5: *modos loquendi*] Paraphrase: The author here teaches *manners of speaking* from certain ancient authors (i.e., theory of the *sinemenon*), plus from modern authors the disposition and collection of musical notes.

1, 6, 6v: *inter alios cantus*] This gloss is problematic if not false. The *cantus durus* (hard tetrachord) beginning on *g* ends on *dd-sol* – the final *la* is missing – in order to maintain the limit (*meta*) of the disposition (cf. TH IX 1, 1, 44). Perhaps the gloss is commenting on the *la*, which is present in other hexachords (*inter alios cantus*), but lacking in only this one; nevertheless the gloss is clearly written over “metam.”

1, 7, 1: “Cantus” here must be translated “hexachord” (see definition in 1, 6, 3-4). “Although any hexachord is composed of six simple pitches, nevertheless the pitches of that hexachord are named (*esse dicuntur*) only according to the hexachord of which the first pitch of the six, *ut*, is designated.”

1, 8, 6 ff.: The word “signatur” in these descriptions of the *coniunctae* is not used to indicate ‘clefs’ (cf. *signatur* and *signate* in 1, 5), but more generally to describe where and how the conjunct melodic gestures are fashioned and marked. In the sentences that follow “signatur” is explained in the glosses as “figuratur” (11e, 12d, 13e) or “scribitur” (14e). Thus the first *coniuncta* is fashioned between *A* and *B*, and indicated by a *b molle*, or a flat sign. The subsequent *coniunctae* are described similarly, although the third, fifth, and seventh are indicated by a *b quadratum*, or natural sign, rather than a *b molle*. It is essential to note in these sentences that *b molle* signifies *fa*, while *b quadratum* signifies *mi*; the theorist is not describing ‘accidentals’ outside the tonal context of a hexachord.

1, 8, 12: Crucial to note in the case of the fourth *coniuncta* is that by signifying *a* with *b molle*, *a* is sung as and functions as *fa*, which alters the *g* below *a* into *mi*, or into *g#*. The fourth *coniuncta* thus creates the possibility of raising *g* to *g-sharp*, not lowering *a* to *a-flat*.

1, 9: The final chapter of the first book contains serious textual problems that must be examined within the broad *Traditio Hollandrini* as well as within the theoretical doctrines of TH I as an independent treatise. The chapter, as a whole, presents basic theory concerning the melodic intervals

that are used in a properly structured chant (*cantus regularis*). TH I offers two enumerations of the intervals proper to chant, the first based on HERMANN. vers., the second on HERMANN. mod.. Insofar as other treatises within the *Traditio Hollandrini* use these same sources, a credible critique and reconstruction of TH I is possible.

1, 9, 4-25: The initial enumeration of intervals is based on HERMANN. vers., a set of 13 leonine hexameters that are credibly attributed to Hermannus of Reichenau.⁶³ These hexameters are repeated verbatim in TH VIII 13, 31-45, although two additional lines are inserted to introduce the word “ditonus” (37) and to add the octave (*diapason*) as an interval supplementary to the nine used in chant (42). The nine melodic intervals given in HERMANN. vers. and TH VIII (minus the octave of line 42) are: unison, semitone, tone, minor third (*limma tonusque*), major third (*duo ... toni*), fourth (*diatessaron*), fifth (*diapente*), minor sixth (*toni bino cum limmate terni*), major sixth (*tonis connexum limma quaternis*). The octave (*diapason*) is not even mentioned in the hexameters of HERMANN. vers.. In many enumerations of melodic intervals within *Traditio Hollandrini* the octave is added as supplement to the nine, although the octave is not a melodic interval used in chant. The addition of the octave may well be a reason for the confusion in enumerating intervals within the tradition (see below). Whether the author of TH I (*Opusculum monacordale*) had direct access to Hermann’s text, or whether he knew these verses through some other source is impossible to determine. The author of TH I (or his source) takes the basic verses from Hermann and adds to them, re-crafting them to his own purpose. Lines are added to suit the approach the treatise, and the set of hexameters as it appears in TH I is not found in this precise form in other treatises within the *Traditio Hollandrini*. A close examination of this text in comparison with the verses as they occur in TH VIII and other sources in the *Traditio Hollandrini*, along with reference to Hermann’s verses,⁶⁴ is essential to understand the textual problems of TH I. The commentary will proceed in the order of the nine intervals presented in the verses:

⁶³ See Michael Bernhard: Zur Rezeption der musiktheoretischen Werke des Hermannus Contractus. In: W. Pass/A. Rausch (edd.), Beiträge zur Musik, Musiktheorie und Liturgie der Abtei Reichenau, MMEO 8, Tutzing 2001, pp. 99-126, esp. pp. 111-115

⁶⁴ One must approach the source for the text of HERMANN. vers. with a degree of caution (GS 2, p. 149-152); Gerbert based his text on one manuscript and thus we have no critical study of this text. Certain moments in Gerbert’s edition ask for clarification and explanation, e.g., *unisonas* of line [2].

1) unison, 2) semitone, and 3) tone:

HERMANN. vers.: ^[1] Ter tria iunctorum sunt intervalla sonorum,
^[2] Nam nunc **unisonas** exaequat vocula phthongos:
^[3] Nunc prope consimilem discernit **limma** canorem:
^[4] Nunc **tonus** affini tribuit discrimina voci:

TH I transmits these lines with no difficulty, and thus the first three intervals unfold with clarity:

TH I 1, 9, 4-7	TH VIII 13, 31-34
Ter tria iunctorum sunt intervalla sonorum; Nam nunc unisonos exaequat notula ptungos, Hinc prope consimilem discernit lima canorem. Hinc tonus affini tribuit discrimina voci,	Ter tria iunctorum sunt intervalla sonorum. Nam nunc unisonos exaequat notula phtongos, Nunc prope consimilem discernit limma canorem, Hinc tonus affini tribuit discrimina voci,

At this point (lines 8-13) the author of *Opusculum monacordale* inserts six lines, the purpose of which is to use the solfege theory taught earlier in the treatise to reinforce the musical quality and placement of the most basic intervals, namely the tone and the semitone.

⁸ Linea sic spacio coniuncta tonum sive semi
⁹ Personat atque ibi exit diferencia soni,
¹⁰ Ut cum *re* plene tonantur, *mi* quoque cum *re*,
¹¹ Atque *fa sol la* sic cantando dabit infra,
¹² Dantque semi *mi fa*, nec fit plenus tonus infra.
¹³ Nam tonus est semi non perfectus quasi *fa mi*,

While these lines do not appear in TH VIII, they appear in other sources within the *Traditio Hollandrini*; they are found in TH XI 2, 37-42 and, with slight variation, in LZ 3, 168-172.

4) minor third and 5) major third:

HERMANN. vers.: ^[5] Nec non assidue coniuncti **limma tonusque**:
^[6] Et **duo** saepe **toni** pariter sibi continuati:

Hermannus's lines introducing the two intervals are expanded in TH I (and TH VIII) by one line, probably to introduce the word "ditonus" as the proper name for the major third.

TH I 1, 9, 14-16	TH VIII 13, 35-37
Necnon assidue coniunctum lima tonusque, Et duo sepe toni pariter sibi continuati. Ditonus ecce tibi reboat modulamine tali,	Necnon assidue coniunctum limma tonusque Et duo sepe toni pariter sibi continuati Ditonus ecce tibi reboat modulamine tali.

6) diatessaron and 7) diapente:

HERMANN. vers.: ^[7] Saepeque dulcisonas moderans **diatessaron** odas:^[8] Et crebro grate mulcens aures **diapente**:

While TH VIII merely repeats the lines from Hermannus, TH I adds two additional lines that specify the intervallic content of the two intervals. The added lines are taken from IOH. MUR. spec. 1, 155 and 177.⁶⁵

TH I 1, 9, 17-20	TH VIII 13, 38-39
Sepeque dulcissonas modulans dyatessaron odas, Et crebro grate mulcens aures dyapente. Est semis et duplex tonus in dyatessaron vere, Sed dyapente tonos tres et semis dico tenere.	Sepeque dulcisonas modulans dyatessaron odas. Et crebro grate mulcens aures diapente.

8) minor sixth and 9) major sixth:

HERMANN. vers.: ^[9] Interdumque **toni bino cum limmate terni**:^[10] Ac quandoque **tonis connexum limma quaternis**.

At this point a lacuna of two lines occurs in TH I, and the intervals of the minor and major sixth, necessary for performance of chant, are absent from the enumeration. These lines must be added to the hexameters if the theory of melodic intervals in chant is to be complete.

TH I 1, 9	TH VIII 13, 40-41
< ... >	Interdumque toni bino cum limmate terni Et quandoque tonis connexum limma quaternis

The supplementary octave :

TH I introduces the octave with a verse taken from IOH. MUR. spec. 1, 181, a verse that specifies the intervallic content of the diapason, then adds a verse joining the interval to his list⁶⁶; TH VIII, on the other hand, merely suggests joining the diapason to the other intervals. Note the both TH I and TH VIII use the imperative “iunge”, implying that this theoretical interval is a supplement to the intervals essential to the performance of chant.

⁶⁵ The added lines taken from Johannes de Muris are found within *Traditio Hollandrini* beyond TH I: line 19 is found in TH IV 46, and line 20 is found in TH IV 61 and LZ 3, 179.

⁶⁶ Line 21 is also found in LZ 3, 182; line 22 is unique to TH I, as is TH VIII 13, 42 to that treatise.

TH I 1, 9, 21-22	TH VIII 13, 42
Bina semitonia cum quinque tonis pasodya Complectens iunge; modos numerabis abunde,	Iunge dyapason his gravibus gaudens et acutis.

Concluding hexameters :

HERMANN. vers. ^[1] Hec si voce notisque simul discernere noris,
 ^[2] Quemvis distinctum potes his mox pangere cantum
 ^[3] Discernendo thesim sine precentore vel arsim.

While TH VIII transmits the final three hexameters with only one variant (*mox* is omitted in line 44), TH I offers the text with variants that might be considered garbled.

TH I 1, 9, 23-25	TH VIII 13, 43-45
Qui voce notisque simul discernere possis, Quemvis distinctum potes nunc modos tangere cantum Discernendo thesim sine precentore vel arsim.	Hec si voce notisque simul discernere noris, Quemvis distinctum potes his pangere cantum Discernendo thesim sine precentore vel arsim

In considering these twenty-two lines as a whole (1, 9, 4-25), suspicious textual problems in sentence 2, the omissions of complete verses within the series, and the questionable transmission of the final three lines raise serious questions concerning the integrity of the text of chapter 9. The questions continue when the second exposition of intervals unfolds (1, 9, 30).

1, 9, 28: The association of Boethius with six melodic intervals of chant is anachronistic at best, and Boethius wrote no ‘dialogue.’ The same associations are found in TH VIII 13, 7 and TH IX 2, 1, 65.⁶⁷ While TH VI does not associate Boethius with melodic intervals, he in two places attributes a *dyalogus* to him (5, 8 and 31, 5). In each of these instances the *dialogus* is Ps.-ODO dial., and Pseudo-Odo’s *dialogus* – rather than Boethius – is the source of the theory. At some point early in the *Traditio Hollandrini* Boethius must have been considered author of the anonymous *Dialogus de musica*. The attribution is not repeated in subsequent treatises. The theory concerning six melodic intervals is found in Ps.-ODO dial. pp. 255b-256a.

⁶⁷ The associations are also found in TH XI 3, 64, but this text seems merely to be copying TH I at this point.

Moreover the intervals are enumerated in TH VIII 13, 7 (and TH IX 2, 1, 65): semitone, tone, semiditone, ditone, diatessaron, diapente.

1, 9, 30: A second enumeration of melodic intervals occurs in 2, 9, 30, a prose complement to the enumeration that occurred at the opening of the chapter (1, 9, 4-25). The sentence is based on HERMANN. mod.,⁶⁸ a didactic text that became ubiquitous throughout Europe in the fourteenth and fifteenth centuries. HERMANN. mod. could almost be described as ubiquitous within the *Traditio Hollandrini*, for it is found with its melody further defining the intervals in no less than 14 treatises in the tradition,⁶⁹ and in two treatises as text alone.⁷⁰ The following table contains the first part of the text from HERMANN. mod. – also the text as it appears in TH VIII – in its first column; the middle column presents the text – with glosses enumerating the intervals – as it is found in TH I (*W*); the final column reproduces a related text from LZ, a version that clarifies the principal problem of the text in its final clause.

HERMANN. mod. TH VIII 13, 29	TH I 1, 9, 30	LZ 3, 72
Ter terni sunt modi, quibus omnis cantilena contextitur: scilicet unisonus, semitonium, tonus, semiditonus, ditonus,	Nos magis habundare volentes nunc huiusmodi intervalla vocum, que etiam modos, quibus quilibet cantus contextitur, appellamus a modulando vel a motu vocis, quia ascensus et descensus omnium cantu- um in eis modificatur, no- vem communiter ponimus, qui sunt unisonus ^{qui est primus} , semitonium ^{2us} , tonus ^{3us} , semiditonus ^{4us} , dytonus ^{5us} ,	Et intelligitur sic: novem sunt modi communiter usitati et sunt isti, scilicet unisonus, semitonium, tonus, semiditonus, dytonus,

⁶⁸ The attribution to Hermannus of Reichenau is questionable; see Bernhard, Hermannus, pp. 115-122.

⁶⁹ TH II 3, 148; TH III 5, 122; TH VII 3, 46; TH IX 1, 2, 102; TH XII 7, 12 (incomplete); TH XIII 3, 217; TH XIV 9, 52; TH XV 7, 127; TH XVI 2, 45; TH XVII 181; TH XX 3, 72, TH XXI 6, 70; Sz 7, 133; LZ 3, 191.

⁷⁰ TH VIII 13, 29 (incomplete); TH V 3, 76.

HERMANN. mod. TH VIII 13, 29	TH I 1, 9, 30	LZ 3, 72
diatessaron, diapente, semitonium cum diapente, tonus cum diapente, ad haec sonus diapason.	dyapente ^{6us} , semitonium cum dyapente ^{7mus} , tonus cum dyapente ^{8vus} , et dyapason ^{est nonus et eciam} ^{ultimus}	dyatesseron, dyapente, semitonium cum dyapente, tonus cum dyapente, quibus ^{omnibus} superadditur dyapason.

While the opening of the sentence from TH I stresses the context of the intervallic theory, namely the repertoire of chant, the presence of the words *modos* and *contextitur* reveal its roots in HERMANN. mod. The fundamental flaw in the text of TH I lies in its omission of the diatessaron, an interval without question essential to melodic gestures in chant. An obvious explanation for the omission would be a simple scribal error, an oversight of an essential term in the list of intervals. Yet an underlying difficulty within the text is reflected in the glosses, for the intervals are counted from the unison through the diapason, and they are numbered nine, which is the number of intervals in all three versions of text in the above table. If one considers the list in HERMANN. mod., the nine intervals are termed *modi*, and to these *modi* is added the *sonus* of the diapason; the distinction is subtle, but nevertheless there. The separation of the diapason from the nine *modi* is even more obvious in the text of LZ, for the diapason is placed in a dependent clause that detaches it from the first nine intervals: “quibus omnibus superadditur dyapason.” Thus a two-fold problem is witnessed in the textual difficulty of TH I: first, an apparent unintentional omission took place in copying, and the diatessaron was omitted; second, the glossator was able to enumerate the intervals with the proper number (nine) because of the ambiguous place of the diapason within the broader tradition.

The theoretical difficulty extends beyond TH I. TH XIX 554-556 gives a rather ambiguous list:

Sicut enim grammaticae octo partibus omne quod dicitur comprehenditur, ita musicae novem modis omne quod canitur modificatur. Sunt igitur novem modi apud musicos usitati, scilicet unisonus, semitonium, tonus, semiditonus, ditonus, diatesseron, dyapente, semitonium cum dyapente vel tonus et dyapason.

Versus: Ter ternis modulis cantus contextitur omnis

While the text prescribes nine intervals and even cites the first verse from HERMANN. vers., his list is such that the major and minor sixth seem to be

counted as one interval (“semitonium cum dyapente vel tonus”), or, if they are counted as two, then the list with diapason (“et dyapason”) contains ten intervals rather than nine.

TH XVIII 1, 11 lists nine intervals, but he omits the necessary unison and includes the diapason:

Novem sunt modi, ex quibus omnis melodia tam ad ascensum quam ad descensum constituitur, scilicet semitonium, tonus, semiditonus, dithonus, dyatesseron, dyapente, semitonium cum dyapente, tonus cum dyapente et dyapason.

TH X A 58 stipulates nine intervals, but gives thirteen:

Ter ternis modulis ca<ntus> contextitur omnis: Unisonus, tonus, semitonium, ditonus, semiditonus, tritonus, diatesseron, diapente, semitonium cum diapente, tonus cum diapente, semiditonus <cum diapente>, ditonus cum diapente, diapason.

Finally, TH IV simply enumerates 10 *modi*.

Thus the textual difficulties encountered in chapter 9, particularly those in the second enumeration of melodic intervals, may reflect a broader theoretical problem of introducing the diapason into the theory of melodic intervals employed within the tradition of chant, a problem that can ultimately be traced back to HERMANN. mod..

2, 1, 14: The association of Dorian melodies with Cappadocia represents a notion that is not derived from ancient and early medieval musical lore. The idea is repeated in three other places within the *Traditio Hollandrini*: TH VIII 23, 10; TH VI 37, 1; and TH III 6, 28. The Pannain Anonymous – a treatise from the late twelfth century – seems to be the earliest witness for this geographically curious account of the Dorian tonality:

ANON. Pannain p. 108: Unde sciendum quod dicitur dorus in capadocia repertus, phrygius in phrygia, lydius in lydia, ceteri in ceteris partibus terrarum, quia quocumque modo una queque gens gaudebat, eodem vocabulo ipse tonus nuncupatur.

Cf. GOB. PERS. p. 186b.

2, 3, 2: The term *communicantes* represents a unique twist of vocabulary in *Opusculum monacordale*, for no other treatise has been found that uses this form of the present participle to express common intervallic structures between authentic and plagal modes. In 2, 4, 5, explaining the diagram at the close of this chapter, the treatise uses the term (*communicantes*) again, but there to explain the notes contained between the circles outlining authentic

and plagal modes. In the diagram itself the term *communes* is used; *communes* is used within the text at 2, 5, 6 as well. The diagram is based on one found in IOH. COTT. 12, 29, and there both in the sentence and in the diagram the term *communes* is used. Thus the more common theoretical term, *communes*, could be used in this and related passages when the word *communicantes* occurs.

2, 5, 3: At first glance the pitch *a* seems out of place in this verse, especially since *a* as a possible co-final of tritus chants is not discussed as such within the text of *Opusculum monacordale*. Yet the verse is correct in recognizing a group of antiphons in the fourth mode that use *a* as final; *a* becomes a necessary final insofar as some of these melodies alter the second pitch – using *b-flat* as the modally ‘correct’ semitone above the final, and *b-natural* as the raised second degree (thereby creating, in effect, an f-sharp). Three typical examples of this melodic type are:

<i>Quaerite Dominum dum inveniri potest</i>	(CAO 4429)	UTRECHT 406, 8v; AM p. 192
<i>Benedicta tu in mulieribus</i>	(CAO 1709)	UTRECHT 406, 8v; AM p. 193
<i>Exspectabo Dominum</i>	(CAO 2085)	UTRECHT 406, 8v; AM p. 193

2, 5, 11: The sentence accounts for the addition of the four *affinales* to the principal finals. Concerning *communicantes*, see commentary above for 2, 3, 2. *Moderni doctores et magistri* of 2, 5, 9 is the subject of the sentence: “They (modern scholars and teachers) set out the second (*altera*) of these (letters), just like the first ones, with two common modes or tones (an authentic and a plagal).” The glosses for the opening words of the sentence (2, 5, 11, a and b) make it clear that the authorities are defining a set of pitches as *affinales* corresponding to the *finales*, a sub-set of finals, as it were.

2, 6, 7-14: The enumeration of *principia* in TH I, while differing in minor details (see 2, 6, 12), is generally consistent with other tonaries within the broad tradition. While it may be significant that the principal text uses the word *principium* (as does TH II), most other treatises use the term *littera inicialis* (e.g., TH III, TH V, TH IX, TON. Vratisl., Sz, LZ). One can sense the broader tradition as a whole in the glosses on these sentences: 2, 6, 7c and 8b gloss *principia* with *litteras iniciales*; 2, 6, 9b elucidates *principia* with *inchoaciones*, 11b with *inchoantes*; 2, 6, 10b, 12b, and 14b offer the term *inicia*. When the principal text offers merely a number for the seventh mode (2, 6, 13), the gloss fills in the missing term *principia* (2, 6, 13b).

2, 6, 12: TH I represents the only treatise in the *Traditio Hollandrini* that gives two *principia* for mode six. Other treatises offer four or five initial pitches for the mode (see, e.g., Sz 13, 208-210; TH II 4, 48-49). Actually TH I is giving only *F-faut*, for any chant that begins on *c-solfaut* would be a transposed melody; in 2, 13 – where *differentiae* and chants of mode six are discussed as such – TH I mentions only *F-faut*. The treatise standing closest to TH I with respect to mode six is LZ (4, 255-58), who names only *F-faut* as an initial pitch within the mode, but he explains that chants from the antiphonal use only one final, namely *F*⁷¹; subsequently (e.g., 4, 263) he gives further possible initial pitches, but these are for introits.

2, 7, 1-2: The opening two sentences of chapter 7 offer an explanation for the placement of recitation tones within each mode, or, as explained within these sentences, the pitch at which the *seculorum* begins its melodic unfolding.

Omnis autentus tonus incipit suum *seculorum* in quinta supra finalem finali computata preter solum tercium, qui incipit in 6^{ta}, quia in 5^{ta} ·b-fa·b-mi non facit consonanciam in dyapente.

Plagalis vero quilibet, quia sibi magis descendere convenit, in quarta supra finalem suum incipit *seculorum* preter solum sextum et secundum, qui in tertia incipit, eo quod ·b-fa·b-mi quartam dyatessaron non reperit, quintam autem ·c· ascendere suus autentus non permittit.

Every authentic mode begins its *seculorum* at the fifth above the final computed from the final except the third mode alone, which begins at the sixth, because *b-fa b-mi* at the fifth does not make a consonance at the diapente.

Any plagal mode, however, because it is allowed to descend more begins its *saeculorum* at the fifth above the final, except for the sixth and the second, which begin at the third, because *b-fa b-mi* does not yield a diatessaron at the fourth, yet its authentic mode does not permit it to ascend to the fifth, *c*.

The justification for variation in placement of the tenor (instability of *b-fa b-mi*) is consistent concerning mode three in sentence 1 (*b-fa b-mi* does not form a stable diapente with *e*) and mode six in sentence 2 (*b-fa b-mi* does not form a stable diatessaron with *e*); but the justification is invalid for mode two, for *G* – a fourth above the final *D* – does form a diatessaron with the final *D*; nevertheless the tenor for mode two is a third above the final rather than a fourth.

⁷¹ LZ 4, 256: Et notandum, quod sextus tonus in cantu antiphonarum rarissime aliam litteram iniciais <habet> nisi ·F·faut.

2, 7, 4: Here the tenors are enumerated without justification, but in the table below the justifications from 2, 7, 1-2 are included for all modes except mode two:

Tonus	Pitch of tenor (<i>seculorum</i>)	Justification from 2, 7, 2
primus	<i>a</i>	fifth above final
quartus	<i>a</i>	fourth above final
sextus	<i>a</i>	<i>b-fa b-mi</i> would be fourth
tritus	<i>c</i>	<i>b-fa b-mi</i> would be fifth
quintus	<i>c</i>	fifth above final
octavus	<i>c</i>	fourth above final
secundus	<i>F</i>	—
septimus	<i>d</i>	fifth above final

INTRODUCTION TO COMMENTARY ON THE TONARY (2, 8-15)

The tonary found in the concluding chapters of TH I presents problems that raise basic questions within the treatise itself and as well as questions that touch on the *Traditio Hollandrini* as a whole. The present commentary will focus primarily on problems within the treatise, yet occasionally one must consider the tradition as a larger entity to solve problems that essentially lie within TH I. The larger questions concerning the place of TH I among the numerous tonaries in the *Traditio Hollandrini* will be systematically approached in a separate study to be published later in these volumes.

The tonary of TH I represents a study in minimalism. Unlike other tonaries, no chants are listed following *differentiae* or *versus*, nor is the most basic *euonae* offered along with notes for the *differentiae*. The pitches are presented, following the fundamental premise of the treatise concerning the inerrancy of the monochord, only using letters functionally qualified by solfege syllables. Furthermore, given the principle of offering only the minimum, repetitions of pitch necessary to sing a tone or a verse are generally not notated. Insofar as the letters and syllables are written with no text underlay, no indications of melodic or neumatic groupings are evident in the notation. Division into the basic two-fold distinctions of tones and verses is imperceptible in the uninterrupted flow of letters accompanied by solfege syllables. The fundamental reason for notation within the tonary (as within the treatise) appears to be the comprehension of fixed letters

and functions for pitches within melodies that the student-scholar already knows through liturgical practice. The tonary represents, in essence, a pedagogical method for combining the inerrancy of the monochord as systematically defined within the treatise with the practice of liturgical psalmody.

Each of the eight tones or modes is given a chapter. Each chapter begins with the *differentiae* (or *differentia*) for ferial psalmody, followed by the tone for singing the *Magnificat* or *Benedictus*, that is, the more elaborate psalmody for Gospel Canticles sung at Lauds, Vespers, and Compline. In the third place a 'tone' is given for singing the verse of responsories in the given mode; this notation, given the more elaborate style of the genre, represents the greatest challenge to grasping the musical dimension of the tonary. Finally, the psalm tone for singing the introit at mass, a tone more elaborate than ferial psalmody or canticle tones, is given. Each of these genres presents its particular characteristics and challenges, and they are outlined as follows:

1) Ferial psalmody: the minimalist is particularly strict within this genre, even if he is inconsistent. Sometimes for the initial (*capitalis*) *differentia* is notated with a minimal indication of the mediant cadence, at other times only the *differentia* is notated; yet the notation itself offers no indication of division into parts. When parts are included in the first example of a mode, the parts will be analyzed and parsed in the commentary.

Subsequent *differentiae* are generally written with as few notes as possible. In all transcriptions in the commentary, a full *differentia* in staff notation will be given with *euouae* to indicate the manner in which text fits the formula.

In most cases the author indicates the number of *differentiae* for a given mode in the opening sentence. In contrast to other treatises in the *Traditio Hollandrini*, the first and *capitalis differentia* is counted as one of the *differentiae*. Thus the naming of first *differentia* as *capitalis* will be noted if it is so named, and thereafter the *differentiae* will be numbered following in order (second, third, etc.).

2) Canticle tones: Each chapter prescribes a tone as appropriate for the *Magnificat* and *Benedictus*. In fact, the examples that are given in this position seem intended only for the *Magnificat*, that is, for the first verse of the *Magnificat*, which is sung in an abbreviated form of the tone – namely without a mediant cadence. Consequently the interior structures of these tones, nec-

essary for singing the remaining verses of the *Magnificat* and all of the *Benedictus*, are not given in the tonary of TH I.

3) Responsory verses: The most complex and challenging examples in the tonary of TH I are the responsory verses. The tones for responsory verses in and of themselves are more complex than any psalm tones for any genre of antiphonal psalmody, and are likewise more susceptible to variation, even within a defined tradition. The complexity of transmission is multiplied when notation is limited to letters-plus-syllables with absence of any text as guide. A fundamental element in the structure of these tones lies in their division into two parts, consistent with the structure of biblical poetry. Yet even the division into two distinctions is not evident in the letter notation as transmitted in *Wr*.

Subsequent tonaries within the *Traditio Hollandrini* offer a series of mnemonic texts for responsory verses set to characteristic melodies, and despite minor variations within the tradition, the melodic tradition within the tonaries for these complex verses is remarkably stable. When the minimalist notation of TH I is compared with the characteristic melodies from other tonaries, particularly those more closely associated with TH I, one recognizes quickly that the melodies recorded with letters and syllables lie within the same tradition, and the melodies can be parsed and reconstructed.⁷² While some revision and correction is necessary in these melodies, the scribe of *Wr* (Georgius Naustat) must be given credit for a degree of success in his copying, especially in light of the daunting task of copying these long and confusing series of abstract musical entities.

4) Introit tones: The most elaborate tones sung in antiphonal psalmody are those for the introits. The examples for these tones in TH I present the

⁷² The characteristic melodies of the responsories serve principally as models for singing the *Gloria patri* for the last responsory of a nocturne, for most antiphonals contain the verses themselves in notation. The eight melodies that serve to characterize the responsory tones, each of which articulates the two distinctions of the verse, are as follows (with reference to three sources):

Primus et novissimus ... (TH IX 2, 4, 49; LZ 4, 129; TON. Vratisl. 1, 38)

Secundum testamentum ... (TH IX 2, 4, 97; LZ 4, 170; TON. Vratisl. 1, 58)

Tres persone sunt in sancta trinitate ... (TH IX, 2, 4, 127 ; LZ 4, 197 ; TON. Vratisl. 2, 24)

Quatuor libris evangelii ... (TH IX 2, 4, 169; LZ 4, 224; TON. Vratisl. 2, 54)

Quinque librorum Moysici ... (TH IX 2, 4, 198; LZ 4, 241)

Sexta etate visitans ... (TH IX 2, 4, 234; LZ 4, 266; TON. Vratisl. 3, 20)

A septem demoniis ... (TH IX 2, 4, 263; LZ 4, 286; TON. Vratisl. 4, 7)

Octavus dies resurrectionis ... (LZ 4, 311; TON. Vratisl. 4, 27)

four essential constituent parts of the tone with as few letters as possible: 1) the initial gesture, 2) the mediant cadence, 3) the secondary intonation following the interior cadence, and 4) the final gesture for *saeculorum amen*. As in the case of responsory verses, subsequent tonaries in the *Traditio Hollandrini* exemplify the tones for introit-verses with a series of characteristic melodies, and these melodies are helpful in reconstructing the melodic intentions of TH I.⁷³ The *Gloria patri* for these tones require a three part structure that is indeed unique in liturgical monody. While some tonaries in the *Traditio Hollandrini* give examples for the *Gloria patri* along with the characteristic melodies, TH I offers no aid to the cantor for singing these particular structures.

The notation of examples within the tonary challenged the ability of the scribe accurately to copy an abstract series of letters and syllables. The notation similarly challenges the editor and reader of the treatise to grasp the musical meaning and significance of each example. In the following commentary, each example given in the minimal notation of TH I will be compared with traditional staff notation taken from other treatises within the *Traditio Hollandrini*. In these comparisons the letter/syllable notation of the treatise will be superimposed over staff notation. When obvious scribal errors occur in the notation found in the Wrocław codex, corrections and revisions will be offered. The corrections are annotated as follows:

- 1) When extraneous pitches are notated in TH I, the said pitches are placed within square brackets. The notation is best realized with these pitches omitted.
- 2) When additional notes are required in a series of letter/syllable-pitches, the letters and solfege-syllables are placed in pointed brackets.

⁷³ The characteristic melodies for the introits are cleverly organized around the eight ages of the world; the following list articulates their two-fold distinctions and cites three sources for each:

Prima etate creati sunt ... (TH IX 2, 4, 58; LZ 4, 138; TON. Vratisl. 1, 39)

Secunda etate natus est araba ... (TH IX 2, 4, 88; LZ 4, 163; TON. Vratisl. 1, 59)

Tentatus Abraham tercia etate ... (TH IX 2, 4, 131; LZ 4, 201; TON. Vratisl. 2, 25)

Quarta etate Moyses legis ... (TH IX 2, 4, 173; LZ 4, 228; TON. Vratisl. 2, 53)

Quinta etate prevaluit David ... (TH IX 2, 4, 242; LZ 4, 242; TON. Vratisl. 3, 10)

Salvator noster Dominus Iesus ... (TH IX 2, 4, 223; LZ 4, 230; TON. Vratisl. 3, 21)

Septima etate resurgemus ... (LZ 4, 287; TON. Vratisl. 4, 6)

Octava etate quae carebit fin ... (LZ 4, 312; TON. Vratisl. 4, 23).

For further background on these characteristic melodies for introit tones, see M. Huglo: *Les Tonaires*. Paris 1971, p. 427.

3) Most revisions can be accomplished by merely adding or deleting pitches, yet occasionally pitches notated in the letter notation must be changed: certain pitches rejected and new pitches inserted. In such instance two rows of notation will be presented: 1) an upper row repeating *Wr*, but with the rejected pitches in square brackets; 2) a lower row with the revised notation, in which the corrected pitches are in pointed brackets.

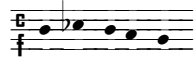
4) When an entire example has been clearly omitted in the Wrocław codex, that example will be reconstructed in the commentary using both letter and staff notation, and a source for the omitted example will be cited.

5) One or more sources for each example in staff notation will be cited for each tone or verse offered in TH I. The two tonaries in the *Traditio Hollandrini* which are most closely associated with the principal text of TH I are TH IX and TON. Vratisl.⁷⁴ Examples from TH IX – because of the quality of its examples as well as its closeness to TH I will be cited for most examples through the first seven modes, but since the end of the seventh mode and the entire eighth mode are missing for TH IX, other sources will be cited, principally TON. Vratisl..

2, 8 Tonus primus:

The first mode is said to have five *differentiae* (2, 8, 1); in this instance five are given, but subsequent chapters are not always so consistent.

2, 8, 2: The example should be parsed into three sections:

a. mediant cadence:	b. gesture following cadence:	c. <i>differentia capitalis</i> :
la fa la sol fa	sol la	sol fa sol la sol
a b a G F	G a	G F G a G
		
		e u o u a e

The *differentia* is named *capitalis* (2, 8, 3), a tradition which is maintained within most tonaries within the *Traditio Hollandrini*. The *differentia* is used for chants which begin on the final *D* (2, 8, 2). TH I consistently applies

⁷⁴ Families of tonaries will be defined in an article to be published in a later volume of *Traditio Hollandrini*. The close association of TH I, TH IX and TON. Vratisl. (and Sz as well) becomes obvious throughout this commentary, but is especially noticable in the ferial psalmody of mode three.

the principle stated in 2, 8, 7: the *differentia capitalis* for each mode is sung with those chants beginning on the final of the mode. For further examples of this *differentia capitalis*, see TH IX 2, 4, 12.

2, 8, 5: The example represents the second *differentia*, although *differentiae* are not numbered in this chapter, and is said to serve for chants that begin on *a* (specifically *a-lamire*) or *C* (2, 8, 5).

la sol fa sol la sol fa mi re
a G F G a G F E D



For comparison within the tradition, see TH IX 2, 4, 28.

The use of this *differentia* for chants beginning on *C* is consistent with the tradition as a whole, but the specification of *a-lamire* for this *differentia* represents a mistake, probably a textual corruption that took place before the layer of glosses were added (the gloss “acuto” of 2, 8, 5e is obviously based on *a-lamire*). In 2, 6, 7 the pitch *A-re* is listed as a possible initial pitch in first mode, yet no *differentia* is specified for that pitch in this chapter treating first mode. Other tonaries in the *Traditio Hollandrini* specify this *differentia* for chants beginning on *A-re*, e.g., TH IX 2, 4, 30-32, TON. Vratisl. 1, 22, LZ 4, 105. The text of 2, 8, 5 should thus be amended to read: “Quando vero primus tonus ... incipitur in ·A·re vel in ·C·faut, ...”; the gloss of 2, 8, 5e should be amended to read: “grave”. The fifth *differentia* below is used for chants that begin on *a*.

2, 8, 6: The third *differentia* is sung with chants that begin on *F*.

la sol fa sol sol la sol
a G F G G a G



For comparison within the tradition, see TH IX 2, 4, 36.

2, 8, 7: The fourth *differentia* is sung with chants that begin on *G*.



For comparison within the tradition, see TH IX 2, 4, 22.

2, 8, 8: The fifth and final *differentia* is sung with chants that begin on *a*.



For comparison within the tradition, see TH IX 2, 4, 40.

EXCURSUS: An additional *differentia* for the first mode is found in other tonaries within the *Traditio Hollandrini*; the *differentia* is recorded in TH IX 2, 4, 33-35 as follows:



This particular closing gesture is for chants that begin on *F*, but with the unique characteristic that they descend to the final *D*, chants such as *Volo pater* and *Reges Tharsis*. TH I has presented one *differentia* for chants beginning on *F*, namely the third *differentia* above. To one steeped in the tradition of chant, the third *differentia* does not fit particularly well with chants such as *Reges Tharsis*, and it is puzzling that *Opusculum monacordale* omits the *differentia*, especially since it is given in every other tonary.⁷⁵ Yet the opening sentence of the chapter states that *tonus primus* has five *differentiae*, and five are given. It seems that the minimalist character of the tonary extends even to the number of *differentiae*; since every initial pitch is covered, and no examples are given, the additional *differentia* may have been considered superfluous.

2, 8, 9: The text describes the melodic movement of the *Magnificat*, but the example has been omitted. Given the pattern in other modes in TH I of only presenting the first verse of the *Magnificat* at this point in the chapter, the melody can be easily reconstructed using the textual description (2, 8, 9) plus the *differentia capitalis*:

a. “incipiendo ... ab ·F·faut gradatim usque ad ·a·lamire ascendit”

b. “et ante medium usque ad ·c·solfaut saltum facit”

⁷⁵ The *differentia* is found in TH II, TH III, TH V, TH VII, TH IX, TH XI, TH XII, TH XV, TH XVI, TH XVII, TH XVIII, TH XIX, TH XXI, LZ, Sz, and TON. Vratisl., and when antiphons are cited, one or both of these are cited.

c. “et postea ab ·a·lamire secundum quinque differentiæ regulas diversimode concluditur”

<fa sol lami sol mila sol fa sol la sol>
 <F G a c a G F G a G>



Ma-gni-fi-cat a - ni-ma me-a Do- mi-num.

The same melody may be seen in TH IX 2, 4, 11.

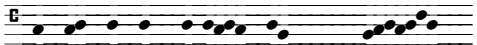
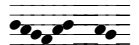
2, 8, 10: The responsory verse for first mode appears to be rather short compared with subsequent verses (e.g., 2, 9, 3 and 2, 10, 9), and one suspects omissions or lacunæ in the series of pitches. When one compares the notation with the characteristic melody *Primus et novissimus*, here as found in TH IX 2, 4, 49, one can immediately see the characteristic gestures at the beginning and end of the example, and one can reconstruct the missing gestures. The reconstruction – indeed all reconstructions in this commentary – should be approached with a degree of caution; responsory verses are notoriously variable, and some of the omissions may have been intentional.

TH I: la sol la sol fa sol la<fa>sol<la sol> la fa la
 a G a G F G a<F>G<a G> a ba

TH IX: 

Pri-mus et no- vis - si - mus De-us est

TH I: sol <la sol la sol la> fa sol<la sol lami sol> la sol fa mi sol la sol fa
 G <a G a G a>F G<a G a c > a G F E G a G F

TH IX:  

prin-ci- pi- um et clau - su - la re - rum.

2, 8, 12: The tone for the introit of first mode requires minor revisions, but only within its first distinction; the second distinction is written completely accurately. The melody *Prima etate* is taken from TH IX, 2, 4, 58; TH IX uses an exceptional turn at the beginning of the second distinction:  rather the more usual  (cf. LZ 4, 138 and even the *Gloria patri* that follows in TH IX, 4, 58); I have used the more traditional gesture in the example below.

TH I: fa sol lare [sol] fa rela < sol la>
 F G a [G] c a <G a>

TH IX: 
 Pri-ma e-ta-te crea-ti sunt A-dam et E-va

TH I: sol fa sol lami fa sol mila sol fa mi re
 G F G a b c a G F E D

TH IX: 
 et po -si- ti sunt in se - de be-a- ta.

The proper solmization for the gesture of this example would require mutation to take place on *G* (fourth note) rather than on *a* (third note), particularly before a leap to *c*, thusly: *F-fa G-sol a-re G-solut c-fa*.

2, 8, 13: TH I offers only two alternative *differentiae* for introit tones, that placed here in the first mode and that in chapter 2, 12 in the fifth mode. In both instances parallels exist with TH IX and TON. Vratisl., but these two tonaries and others in the tradition offer even more *differentiae* for mode one, and more for other modes as well. An essentially identical *differentia* to this for mode one is notated in the tonary of TH IX, but with a minor variation that we preserve here as evidence of variations within melodic traditions, even within the tonary of TH I. The letter notation is parsed below over the *differentia* taken from TH IX 2, 4, 64:

TH I: lare * fa rela sol fa mi re solut re mi fa
 a c a G F E D C D E F

TH IX: 
 e u o u a e

The melodic moment of particular interest has been marked with an ampersand. In the *differentia* recorded for the complete introit tone above (2, 6, 12), the initial gesture was *a-b-c-a* (*b=b-flat*). In this example the *b* has been omitted, but the omission is probably not a mistake. In the above example (2, 8, 12) the initial *a* for the three note gesture is given the solfege function *lami*, clearly implying that the interval of a semitone above follows (namely *b-flat*), but in this example (2, 8, 13) the *a* is given the solfege function *lare*, implying that if a pitch were to follow, it would be *b-natural*. Thus this *differentia* is probably intended to be sung *a-c-a*, while that within the complete introit tone is sung *a-b-c-a* (with *b* as *b-flat*).

TH I:	ut re fa	<mi fa sol>	fa sol fa
	C D F	<E F G>	F G F

TH I: re fa mi ut re <fa>mi <re mi>fa re
 D F E C D <F>E <D E>F D

The version of *Secunda etate* is taken from TH IX, 2, 4, 87; one minor adjustment must be made to make the characteristic melody reflect the notation given in TH I: the opening gesture of the second distinction in TH IX is  rather than , but this variant can be found in other sources (see, e.g., TON. Vratsisl. 1, 64; TH II 4, 143).

The third mode is said to have five *differentiae* (2, 9, 1), and five are notated. Yet because of the central positions of pitches with a semitone above them and below them in this mode, namely c and E, seemingly endless variations appear in individual *differentiae* in later medieval traditions. The third mode is probably the most unstable tradition of ferial psalmody in the later middle ages, and that unstable tradition is reflected in the psalm-tone endings given in TH I.

2, 10, 2: The initial *differentia* for mode three is notated with no mediant cadential gesture, merely the concluding *saeculorum amen*. The presentation of this particular *differentia* as *differentia capitalis* (2, 10, 3) and the placement of the following *differentia* in second position marks a decisive moment in TH I. Four other tonaries within the *Traditio Hollandrini* place this *differentia* (GF) in ‘capital’ position: TH IX, TON. Vratisl., Sz and TH XV; it is named “capitalis” in the first three of these, while TH XV places it in first

position (TH XV does not use the word “capitalis”).⁷⁶ This tradition more than any other links TH I particularly closely with TH IX, TON. Vratisl., Sz. In other tonaries (TH II, TH III, TH V, TH VII, TH XI, TH XVI, TH VII, TH XX, TH XXI, and LZ) the following *differentia* (G) is named “capitalis” or “principalis”; in four tonaries (TH II, TH XVII, TH XX, TH XXI) the *differentia capitalis* of TH I (GF) is completely omitted. The *differentia* is accurately notated, even to the unusual occurrence of giving the repeated note:

<fa>fa<fa> re fa re ut fa
<c>c c a c a G F

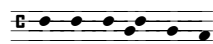


e u o u a e

Consistent with principles set down earlier in the second book (2, 7, 5), the *differentia capitalis* serves those chants which begin on the final (E), and the descending gesture of this *differentia* leads quite gracefully to that final. For additional examples of this *differentia* see TH IX 2, 4, 106, TH XV 10, 67, Sz 13, 114.

2, 10, 4: This *differentia*, like that immediately above, is exceptional in that it even notates the repeated notes:

<fa>fa fa re fa re ut
<c>c c a c a G



e u o u a e

The *differentia* is sung with chants beginning on F. For additional examples of this *differentia* see TH XV 10, 66, Sz 13, 116.⁷⁷

2, 10, 5: The third *differentia*, intended for chants that begin on G, is notated with omission of repeated notes, as are the remaining ferial *differentiae* in this mode.

⁷⁶ TH XIX probably belongs to this tradition, but it renders the last two notes as GE rather than GF – probably a ‘Germanic’ melodic adjustment to avoid the semitone.

⁷⁷ This *differentia* is presented among those in TH IX; it is also absent from TH XIX.

<fa fa>fa re fa re ut re
 <c c>c a c a G a



e u o u a e

For comparison within the tradition, see TH IX 2, 4, 110.

2, 10, 6: The fourth and fifth *differentiae* are more problematic than the second and third because of the semitone problem, that is, because sometimes a *b* appears in the *saeculorum amen*, and sometimes that *b* is shifted to *c*.

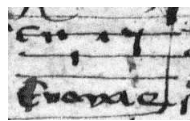
The fourth *differentia* is for chants that begin on *G*, but which ascend without a leap (see glosses 2, 10, 6 a, b, and c). The solution of its proper form is further complicated because a two note neume seems required, but the notation of TH I is of no help in determining where the two-note grouping should occur.

<fa fa>	fa re mi fa re	<fa fa>	fa re mi fa re
<c c>	c a h c a	<c c>	c a h c a



e u o u a e Or more probably: e u o u a e

The instability of tradition with respect to this *differentia* is evident at every hand in the *Traditio Hollandrini*. It is entirely omitted, for example, in TON. Vratisl., and Sz, two tonaries usually closely allied with TH I. It is presented in TH IX 2, 4, 113, but in a form that leaves one wondering whether the crucial pitch, that is the *b*,⁷⁸ is *b* or *c*.⁷⁹



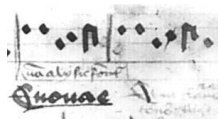
Kr f. 11v:

TH XXI 10, 31 offers two possibilities for the *saeculorum amen*, the first of which reflects the tradition of TH I, but the second version even gives the scribe difficulty and he must make a correction.

⁷⁸ Please note that, in this and the following discussions, *b* is always represents *b-natural*; any *b-flat* will be identified as such.

⁷⁹ Ágnes Papp, chant scholar and musician of unquestioned erudition, has transcribed the example as *c-c-a-c-ca*; I, influenced by TH I, would probably choose *c-c-a-b-ca*.

Mü f. 18v:



TH III 11, 6-8 even makes two distinct *differentiae* from the variations of this ending.

2,10, 7: The fifth and final *differentia* for the third mode is for chants that begin on c.

<fa fa> fa re mi fa
<c c> c a b c



Again the *b* causes instability within the *Traditio Hollandrini*. TON. Vratisl. 2, 22-23 records this *differentia* precisely following the pitches in TH I, while TH IX 2, 4, 119 moves the *b* to *c*.

2, 10, 8: The pitches for the *Magnificat* can be parsed with no revisions:

ut re fa sol fa re fa re solut fa
G a c d c a c a G F



Ma-gni - fi-cat a- ni-ma me-a Do-mi-num

The notated version is taken from TH IX 2, 4, 104. One minor change in the version of TH IX is required to make it consistent with the pitch-letters notated in *Wr*: the  of TH IX is altered to .

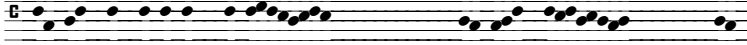
2, 10, 9: In comparison with *Tres personae sunt*, the characteristic melody for the responsory verse for third mode, as recorded in TH IX 2, 4, 127, the notation of *Wr* can be revised with comparatively few corrections:

TH I: fa sol fa<mi>re mi fa [mi] re ut<re> fa mi<sol fa>
c d ca b c [b] a G<a> c b<d c>

TH IX: 
Tres per-so - ne sunt in San- cta Tri- ni- ta - te:

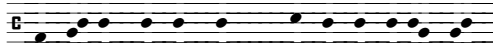
TH I: sol re fa sol fa mi re mi fa mi re ut re fa mi [re fa] mi re ut re ut
 G a c d c b a b c b a G a c b [a c] b a G a G

Rev.: sol re fa sol fa mi re mi fa mi re ut re fa mi <re fa> mi re ut re ut
 G a c d c b a b c b a G a c b <c a> b a G a G

TH IX: 
 Pa-ter et Fi-li-us et Spi - ri -tus San - ctus

2, 10, 11: The series of pitches for the introit verse is marred only by three extraneous pitches in the closing formula. The melody *Tentatus Abraham* here is taken from LZ 4, 201, a version that is consistent with TH I in every detail.

TH I: ut re fa sol fa re fa
 G a c d c a c

LZ: 
 Ten-ta-tus A- bra-ham ter-ci- a e-ta- te

TH I: ut re fa [mi] mi re ut re fa ut [fa re]
 G a c [b] b a G a c G [c a]

LZ: 
 di-le-ctum <fi-li-um> Y-saac ma-cta-re pa-ra-bat

2, 11 Tonus quartus:

The fourth mode is said to have five *differentiae* (2, 11, 1), but within the chapter only four are recorded. The missing *differentia* is immediately obvious when these four are compared with other tonaries and with the necessary initial pitches for fourth mode.

2, 11, 2: The first *differentia* for ferial psalmody in mode four notates only the *saeculorum amen* formula; the mediant cadence is not given. The *differentia* is defined as *capitalis* (2, 11, 3), and is assigned to chants which begin on the final of the mode, namely *E*.

la sol la fa utsol mi
 a G a c G E


 e u o u a e

The tonary with which TH I agrees most consistently in mode four is TON. Vratisl., for TON. Vratisl. offers a *differentia capitalis* plus four *differentiae* for the mode⁸⁰; its *capitalis* is identical with the one given here, and three of the remaining four are not only identical, they even unfold in the same order as those in TH I (*capitalis* = TON. Vratisl. 2, 54-57; *differentia prima* = TH I 2, 11, 4 = TON. Vratisl. 2, 37 and 48; *differentia secunda* = TH I 2, 11, 5 = TON. Vratisl. 2, 37 and 49; *differentia tertia* = the missing *differentia* in TH I = TON. Vratisl. 2, 37 and 50; *differentia quarta* = TH I 2, 11, 6 = TON. Vratisl. 2, 2 and 51-53). TH IX likewise offers a *saeculorum amen principale* identical with the *capitalis* of TH I, but the order of *differentiae* is different from TH I and TON. Vratisl. But the relation of *differentiae* to initial pitches is simplified in TH I in comparison with the two other tonaries, and the apparent closeness of the tradition becomes a little suspect. The present, *capitalis differentia* in TON. Vratisl. and in TH IX (2, 4, 145) is used for antiphons beginning on G, F, and E. There seems to be a tendency in TH I to reduce each *differentia* to one initial pitch. We will see this tendency continue in subsequent endings within mode four.

2, 11, 4: The second *differentia* is sung with chants beginning on C.

la sol lare fa utsol mi fa re
a G a c G E F D

e u o u a e

The *differentia* is found with discussion of its initial pitch, namely C, in TON. Vratisl. 2, 39-40 and 48; the same *differentia* and initial can be seen in TH IX 2, 4, 159-160.

2, 11, 5: The third *differentia* is said to be sung with chants beginning on F.

la sol lare fa utsol mi sol
a G a c G E G

e u o u a e

⁸⁰ For *differentia capitalis*, see TON. Vratisl. 2, 57; for four additional *differentiae*, see TON. Vratisl. 2, 36-37.

This *differentia* is likewise found in TON. Vratisl. (*differentia secunda*) and in TH IX, but in these treatises the *differentia* is intended for chants that begin on *D*, more specifically for chants that begin on *D* and ascend stepwise to *a* (TH IX 2, 4, 150-152; TON. Vratisl. 2, 41-42 and 49). No other tonary within *Traditio Hollandrini* associates this *differentia* with chants beginning on *F*, and most specify that it fits chants beginning on *D*.

2, 11, 5-6: The opening sentence of this chapter states that the mode has five *differentiae*, yet only four are given. Moreover, the mode is said to have six initial pitches (*C, D, E, F, G, a*; cf. 2, 6, 10), yet no *differentia* is given for chants beginning on *D*. Since the *differentiae* of TH I and TON. Vratisl. unfold in the same order, and since the ending which occurs at this point in TON. Vratisl. is missing in TH I, and since that *differentia* serves chants that begin on *D*, we propose that the *differentia tertia* of TON. Vratisl. (2, 37 and 50) be inserted at this point:



The same *differentia* is found in TH IX 2, 4, 154. This *differentia* would have offered TH I a *differentia* for the initial pitch *D*, although in TH IX (2, 4, 155-158) and TON. Vratisl. (2, 43) it serves chants which begin on *D*, but which rise only to *G* (that is, not to *a*, as do those chants associated with the previous *differentia*).

2, 11, 6: The final (fifth) *differentia* for mode four is intended for chants which begin on *G* or *a*. Neither TH IX (2, 4, 145) nor TON. Vratisl. (2, 37 and 51-53) include the pitch *a* among the initial pitches for mode four. Perhaps the author of TH I is thinking of transposed chants, for Sz 13, 160-161 gives this same *differentia* transposed to *d*, and offers one (transposed) chant among his examples that begins on *a*. But TH I makes no mention of transposition, and the *a* as possible initial pitch for a chant in mode four is puzzling. Since this *differentia* again uses the pitch *b*, variations inevitably arise. The version of the ending in TON. Vratisl.⁸¹ agrees with the melodic tradition offered in TH I:

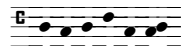
⁸¹ See TON. Vratisl. 2, 37 for the *differentia* listed with all others; the *differentia* is discussed in TON. Vratisl. 2, 45, and examples are given with *differentia* in TON. Vratisl. 2, 51-53.

la sol lare mi rela sol la
a G a b a G a



e u o u a e

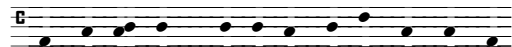
The *differentia* in TH IX 2, 4, 162 functions identically, but is notated with slight variations:



e u o u a e

2, 11, 7: Notation for the *Magnificat* in the fourth mode proceeds with no difficulties; unusual in the notation is the repetition of the G, which may serve to make the two-note neume a little more obvious – or it may simply be a mistake. The staff-notation in the example below is from TH IX 2, 4, 143.

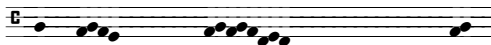
mi sol sol la sol lare fa utsol mi
E G G a G a c G E



Ma-gni-fi-cat a-ni-ma me-a Do-mi-num

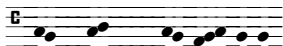
2, 11, 9: The first distinction of the responsory verse contains one minor error of two omitted notes, and one extra note; the second distinction seems to have skipped over one whole minor melisma. The following characteristic melody, *Quatuor libris*, is taken from TH IX 2, 4, 169 with no changes:

TH I: la sol<la sol>fa sol la sol la sol mi fa mi sol la[sol]
 a G <a G>F G a G a G E F E G a[G]

TH IX.: 

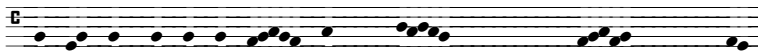
Qua-tu - or li -

TH I: sol fa sol la sol fa mi fa sol fa
 G F G a G F E F G F

TH IX.: 

bris E- van-ge-li-i

TH I: re fa mi<fa sol fa mi> sol la sol<la sol>fa mi fa sol mi fa mi re
D F E<F G F E> G a G<aG> F E F G E F E D

TH IX.: 
in-stru- un-tur qua-tu-or pla - ge mun - di

2, 11, 10: Both TH I and TON. Vratisl. offer an alternative ending for the responsory verse in fourth mode, an ending for repetenda that begin on C. The letters from TH I merely add an additional *F* to the ending written in full at 2, 11, 9:

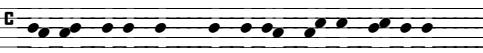
TH I 2, 4, 9: sol la sol fa mi fa sol mi fa mi re
G a G F E F G E F E D

TH I 2, 4, 10: fa mi re fa
F E D F

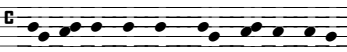
TON. Vratisl. 2, 60: 
A - men

2, 11, 11: The tone for mass psalmody is recorded with complete accuracy, given the minimalist principles of TH I, and incipits and cadences for both distinctions of the tone are completely transparent. The characteristic melody, *Quarta etate*, is taken from TH IX 2, 4, 173.

TH I: la sol fa solut mi re mi re
a G a G b a b a

TH IX.: 
Quar-ta e-ta-te Mo-y-ses le-gis ta-bu-las

TH I: fa sol la fa sol la sol fa
F G a F G a G F

TH IX.: 
et ac-ce-pit in mon-te Si-na-y.

2, 12 Tonus quintus:

The fifth tone is introduced as one exhibiting a two-fold variation in its ending (2, 12, 1), and two *differentiae* are given in the chapter; but neither is named “capitalis.”

2, 12, 2: The presentation of the *differentia* for chants that begin on *F*, the final of mode five, is significant for TH I. The first *differentiae* given throughout the tonary are those which begin on the final, and they are usually named “capitalis.” While no other tonary within the *Traditio Hollandrini* names this *differentia* “capitalis,” Sz (13, 177), like TH I, does place it in first position, names it “principalis,” and assigns it to chants beginning on *F*. All other treatises place the other *saeculorum amen* for mode five in first position, and most name it “capitalis.” The repetition of the initial pitch in this *differentia* is reminiscent of 2, 10, 2 and 4; moreover like the initial *differentiae* in modes three and four, no melodic gesture for the mediant cadence is offered.

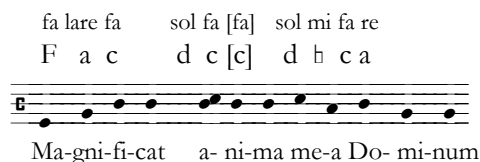


2, 12, 4: The other *differentia* is proper to chants that begin on *a* or *c*.



This formula is by far the most frequent *saeculorum amen* sung for antiphons – both ferial and canticle tones – in liturgical psalmody. TON. Vratisl. (3, 1) thus places it in first position, as does TH IX (2, 4, 189), who also names it the “principale *Euouae*” of fifth mode. This *differentia* is presented in the initial position in all tonaries of *Traditio Hollandrini* except for TH I and SZ, and is usually named “principalis” or “capitalis.”

2, 12, 5: The notation for the *Magnificat* contains a superfluous *c-fa*, given the general principles of notation in TH I; otherwise the letter notation can be given a persuasive transcription:



If the *c-d* gesture at “anima” is not a mistake, it represents the only such inflection in fifth-mode canticle psalmody within the *Traditio Hollandrini* (cf. TH IX 2, 4, 188, Sz 13, 188, and TON. Vratisl. 3, 3, which gives the tone for the fourth verse of the *Magnificat*, but without the *c-d* inflection).

2, 12, 6-8, 10

The responsory verse for mode five, in language similar to the opening sentence of the chapter that describes ferial tones (*dupliciter*), is said to have two-fold endings. Thereafter two different notations for responsory verses are given. The tradition of responsory verses for fifth mode is rich and filled with variables, but no other tonary within *Traditio Hollandrini* offers two examples for this tone. More typical of the tradition is the statement of TH XIX, 462:

Ultimo dicendum quod versus responsoriorum 5^{ti} toni melodia communi incipiuntur in ·c· accuto, hoc est in ·c· solfaut et finiuntur semper in ·a· accuto.

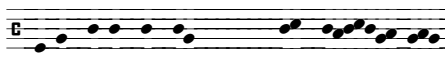
2, 12, 7: If the melodic movement in the respond is moderate, the first version of the tone is used. This version resembles the broad tradition found in TH IX (2, 4, 196) and TON. Vratisl. (3, 19); but the variables within this tradition are revealing. The notation of 2, 12, 7 obviously contains several lacunae, but its relation to the two traditions of TH IX and TON. Vratisl. is revealing:

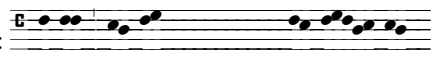
TH I: fa sol fa re fa [mi]re a sol fa <re>sol<re fa mi fa sol fa>sol fa
 c d c a c [b] a c d c <a>d <a c b c d c> d c

TH IX: 
 Quin-que lib-rorum Mo-y -si - ci le - gis

TON. Vratisl.: 
 Hoc cla-mo-re to-nus ti- bi quin - tus

TH I: mi re fa sol fa <mi re>sol fa re mi re
 b a c d c <b c> d c a b a

TH IX: 
 e-ru-di-e-ba-tur Eb- re - i

TON. Vratisl.: 
 e- rit re- ti - nen - dus

The *b-natural* in the opening gesture of the first distinction may be a superfluous note, or it may reflect the melodic tradition of the example from TON. Vratisl. The variations of the second distinction, however, would argue for a stronger association with the tradition of TON. Vratisl.: 1) the opening *F-a-c* gesture is found in neither TH I nor TON. Vratisl.; 2) the *ba-cd* gesture immediately after the opening of the second distinction is shared by the same two treatises, but this distinctive movement is not found in TH IX. The distinctive characteristic melody of TON. Vratisl., *Hoc clamore*,⁸² and the close parallels between this melody from TON. Vratisl. and the notation given in TH I seem to set these two treatises apart from the more common association with TH IX in this instance.

2, 12, 8-9: The second version of a tone for responsory verses is said to be intended for responds that are more extreme in their melodic movement (2, 12, 8); in such cases a verse with a leap up to *f acutum* is recommended. One finds no version of responsory verses within the *Traditio Hollandrini* that corresponds to the notation found in 2, 12, 9, but a *Gloria patri* to the responsory *Accessit ad pedes Iesu* (CAO 6016) found in the *Antiphonale Pataviense*⁸³ corresponds to the notation in TH I with remarkable consistency, even given the lacuna that occurs in the second distinction:

TH I: fa sol fa re fa fa mi re faut fa mi sol fa re [solut] re fa [sol]
 c d c a c c b a c f e d c a [G] a c [d]

Rev.: fa sol fa re fa <re> fa mi re faut fa mi sol fa re <mi fa sol> re fa
 c d c a c <a> c b a c f e d c a <b c d> a c

Ant. P.: 
 Glo-ri- a Pa - tri et Fi - li- o

TH I: ut mi sol la sol mi fa mi re fa <re mi fa sol>
 F a c d c a b a G F <G a b c>

Ant. P.: 
 et Spi- ri - tu - i

⁸² Concerning use of the text “Hoc clamore” for this melody (as well as other texts for responsory verses in this tradition), see study of tonaries in the *Traditio Hollandrini*, vol. VII.

⁸³ Karlheinz Schlager (ed.): *Antiphonale Pataviense* (Wien 1519). Das Erbe Deutscher Musik 88, Abteilung Mittelalter 25. Kassel, Basel, London, 1985, see f. 172r-v.

Ant. P.: 

TH I:

ut mi sol		la sol	la	sol	mi sol re
F a c		d c	d c	b c a	

2, 12, 12: A further ending formula is offered for introits in the fifth mode, specifically for introits that begin on the final *F*, and thus the ending is named “*diferencia capitalis*.” Both TON. Vratisl. (3, 17) and TH IX (2, 4, 205) offer a similar ending, and the variant evident in TH I probably represents an omission of two pitches:

TH IX: 
Eu o u a e

The sixth mode, like the fifth, is said to have a two-fold variation in its *saeculorum amen*, and that variation depends on the motion of the melody rather than on a number of initial pitches. For, according to TH I, the sixth mode uses only two initial pitches, *F* and *c*, and the *c* is used in transpositions. Thus in actuality antiphons for ferial chant in the sixth mode use only one initial pitch, namely the final.⁸⁵ Neither of the *differentiae* are named “capitalis” in TH I, although first *differentia* presented in TH I is

⁸⁵ Cf. TH IX 2, 4, 215-216: Notandum, <quod> sextus tonus [quod] tam in cantu antiphonarum quam officiorum quatuor litteras iniciales habet, scilicet ·C·D·F· et ·G·. Sed nulla antiphona sexti toni invenitur hinc initium in aliis, preter quam in <F·>faut.

named “principalis” in both TH IX (2, 4, 214) and TON. Vratisl. (3, 27). The mediant cadence, absent for the third, fourth, and fifth modes, appears again in the notation of the sixth.

2, 13, 3: The example must be parsed into three parts:

- 1) the mediant cadence: 2) initial pitch for second distinction: 3) the *differentia*:

mi fa mi re ut	re	mi	ut re mi	re ut
a b a G F	G	a	F G a	G F
				
		e	u o u	a e

The *differentia* is said to be for chants beginning on *F*, which proceed “leniter” in their ascent. This represents the only use of the word “leniter” in the treatise, and the word is elaborated as “suaviter sive molliter” in the gloss (2, 3, 3, e). For comparisons within the tradition see TH IX 2, 4, 215-216 and Ton. Vratisl. 3, 27.

2, 13, 4: The second *differentia* is said to be for chants also beginning on *F*, but for those which return to *F* after rising to *a*.

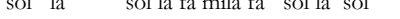
la fa sol la sol fa sol
a F G a G F G

e u o u a e

2, 13, 5: quando in ·c·solfaut finitur ...] The conditional phrase implies that chants beginning on *c*, the transposed final, are treated just like those that begin on *F*, that is, both of the *differentia* may be used, depending on the melodic motion of the chant. While 2, 6, 12 (cf. commentary thereto) cites both *F* and *c* as *principia* for mode six, the present comment represents the only reference to the second *principium* within the actual discussion of ferial psalmody.

2, 13, 6: The notation for the *Magnificat* proceeds with no difficulty; the example in staff notation is from TH IX, 2, 4, 213:

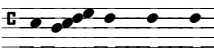
fa sol la sol la fa mila fa sol la sol fa
F G a G a b a F G a G F

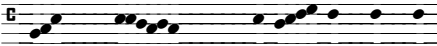


Ma-gni-fi cat a - ni-ma me - a Do-mi-num

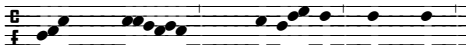
2, 13, 7: In the *Traditio Hollandrini* the characteristic melody for sixth mode, *Sexta aetate*, is challenging in variants in text as well as in melodic detail. The two sources repeatedly considered in this commentary, TH IX and TON. Vratisl., offer variations in text as well as melodic gestures; nevertheless the fundamental shape of the melody is recognized in the letter notation of TH I. The subtle variations of this tone are best comprehended if each distinction of the melody is considered individually, and if each is compared with both TH IX 2, 4, 234 and TON. Vratisl. 3, 24. Moreover in this example the relations between all sources become clearer if certain segments of the melody from TH I are presented in staff notation as well as letter notation. The first distinction unfolds as follows:

TH I: fa solre fa fa mi re fa mi re fa mi fa sol la sol
 F G b b a G a G b a b c d c

TH I in staff notation: 

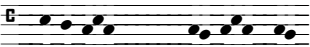
TH IX: 

Sex - tam e-ta - tem mun-di

TON. Vratisl.: 

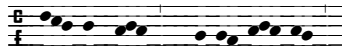
Sex - ta e - ta - te mun-dum

TH I: fa mi re fa <re> ut re fa re ut
 b a G b<G> F G b G F

TH I in staff notation: 

TH IX: 

Do-mi-nus vi- si - tans

TON. Vratisl.: 

Do- mi-nus vi-si - tans

Basic melodic gestures are relatively stable between the three sources; nevertheless variations are clear at “etate/etatem” and “Dominus.” It seems clear that one *G* is missing in the pitch letters at “Dominus,” but other variants can be taken as typical of a melodic tradition that occur within *Opusculum*, for the variants occur precisely where TH IX and TON. Vratisl. offer variants. It is impossible – indeed inappropriate – to say which is ‘correct.’

The second distinction presents a similar situation. In this half of the verse, however, the letter notation – with minor revisions – seems to reflect more closely the tradition of TON. Vratisl.

TH I: re fa solre fa<mi>re ut re fa<mi> r e mi fa mi re mi re ut re ut
 D F G b<a>G F G b<a> G a b a G a G F G F

TH I in staff notation:

TH IX:
 hanc su-o cul-to de-di- ca - vit

TON. Vratisl.:
 hunc su-o cul-tu-i de- di - ca - vit

Two minor revisions are necessary in the second distinction to bring the letter notation into concordance with TON. Vratisl.: the first *F-ut* seems an unlikely melodic variant, and is replaced with an *a-mi*; over the syllable “-ca-” another *a-mi* should probably be inserted.

2, 13, 8: The letter notation for the introit verse of mode six is accurate with respect to both distinctions. The characteristic melody for the tone is taken from TH IX 2, 4, 223-224.

TH I: fa sol fa sol lami fa mi re ut mi sol re ut re ut re fa sol fa
 F G F G a b a G F a c G F G F D F G F

TH IX:
 Salva - tor no-ster Do-mi-nus Ie-sus e- ta-te na-tus est in sex-ta

The last *F-fa* in this example would have been better notated as *F-utfa* to indicate the mutation that follows.

2, 14 Tonus septimus:

The seventh mode is said to have five *differentiae*, and five examples are found in the text. The practice of presenting the first *saeculorum amen* in this mode follows that of modes three, four, and five, insofar as no mediant cadence is notated. Yet this chapter contains text and examples that seem compromised in transmission, and, in several cases, require careful revision both with respect to the form of the *saeculorum amen* and the initial pitch associated with the *saeculorum amen* formula.

TH I (2, 6, 13) has stated that the seventh mode has five initial pitches: *G*, *a*, *b*, *c*, and *d*. TH IX (2, 4, 241) and Sz (13, 218-229) agree concerning these five pitches, but TON. Vratisl. (4, 8) admits only four initial pitches: *G*, *b*, *c*, and *d*.

2, 14, 2: Consistent with the principles of TH I, the first *differentia* is sung with chants beginning on the final, and it is named “capitalis” (2, 14, 2). The repeated *c* in the alphabetic notation probably represents a scribal error; otherwise the *differentia* is clear:

sol la sol fa [fa] mi re
d e d c [c] b a

e u o u a e

In both TH IX (2, 4, 240) and TON. Vratisl. (4, 9) this *differentia* (*euonae*) is given first position and named “principalis” or “principale.” But in TH IX 2, 4, 242 (and Sz 13, 218-220) it is assigned to two initial pitches: *G* and *a*. In TH I, like TON. Vratisl., the ending is limited to *G*.

2, 14, 4: The second *differentia* is for chants that begin on *a*:

sol la sol fa mi
d e d c b

e u o u a e

Associating this *differentia* with chants beginning on *a* is generally consistent with the practice of psalmody in TH I insofar as descending *differentiae* generally lead down one step to the initial pitch of the antiphon (see, for

example, 2, 14, 2 above). But association with *a* as initial pitch separates TH I from the more common tradition in *Traditio Hollandrini* of using this *differentia* with antiphons which begin on *b*, but usually with the qualification that the initial gesture of the antiphon descends (see TH IX 2, 4, 259-261 and Sz 13, 229; TON. Vratisl. 4, 11-12 and 20 merely associates the ending with chants beginning on *b*).

2, 14, 5: The third *differentia* is clear in its notation, but anything but clear concerning the initial pitch associated with this ending:



One can only assume that the text in *Wr* – “Si autem tonus incipitur in ·b· mi ·d·lasolre ...” – is corrupt. No other description of initial pitches in the tonary begins with such a statement of two pitches with no further qualifications. The melodic motion of the ending is toward *d*, and the initial pitch of chants associated with this *differentia* in TON. Vratisl. 4, 15-16 and 22-23, TH IX 2, 4, 256-257, and Sz 13, 224 is *d*. The “·b·mi” in the text represents a corruption, and the third *differentia* must be, consistent with other tonaries in the *Traditio Hollandrini*, intended for chants that begin on *d*.

2, 14, 6: The letter notation for the last two *differentiae* appears seriously compromised, and one must reconstruct both of these *differentiae* based on the descriptions in the text, based on *differentiae* in other tonaries, and based on the given initial pitches. The present *differentia*, the fourth, is said to be sung with chants that begin on *c*. Based on the description given in the text – “resumit penultimam a ·d·lasolre in ·c·solfaut descendendo” – the final *d* is superfluous, and the letters should be revised to the following:

TH I: sol la sol fa sol fa [sol]
d e d c d c [d]
Rev.: sol la sol fa sol fa
d e d c d c



mate note must be *d*, and perhaps the final repeated *d* of the letter notation serves a purpose:

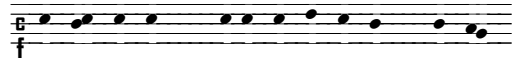
[sol]	sol	la	sol[fa]	fa	sol	sol
[d]	d	e	d	[c]	c	d d



e u o u a e

2, 14, 8: The letter notation for the *Magnificat* offers minor difficulties. The *f-fa* is a possible variant, but not very probable, and thus it is here treated as a superfluous note. The repetition of *e-mi d-re* in within the *differentia* is clearly a scribal error. The tone below is consistent with that found in TH IX 2, 4, 239 and TON. Vratisl. 4, 5, although these two treatises give full verses of canticles rather than just the *Magnificat*; an identical version of the *Magnificat* is seen in TH XXI 10, 77.

sol ut re	[fa] mi re [mi re] sol mi re
d c d	[f] e d [e d] c h a



Ma-gni-fi-cat a-ni-ma me-a Do - mi-num

The initial syllable *sol* should probably be *re*, or at least *solre* to indicate the (unnecessary) mutation. The *sol* over the last *c* in this example, while a possibility, is awkward; *utfa* would be the proper solmization, thereby indicating the mutation.

2, 14, 10: Given the difficulty of extended melismas and complex structure of each major distinction in the responsory tone for mode seven, the scribe copied the letter notation in a version through which the essential melodic sections of the tone can be perceived. Several extraneous pitches appear in the example, and lacunae occur in three places. The following characteristic melody for responsories verses in seventh mode, *A septem demoniis*, is taken from TH IX 2, 4, 263; the extended recitative in the first distinction at “Mariam Magdalenam” was probably considered unnecessary to notate in letter notation.

TH I: re mi fa mi re ut re ut re[mi]fa
 d e f e d c d c d [b] c

TH IX: 
 A se- ptem de- mo-ni - is Ma-ri-am Mag-da-le-nam

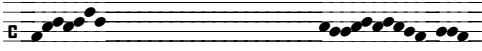
TH I: <sol mi fa>sol fa sol lami fa mi fa re
 <d b c>d c d e f e f d

TH IX: 
 Do-mi-nus Ie-sus Chri- stus

TH I: ut re utfa mi fa sol fa sol la sol la sol<fa sol fa>
 c d c b c d c d e d e d<c d c>

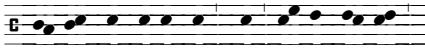
TH IX: 
 se - pti-for-mi gra-ci - a

TH I: <mi sol la sol lami sol>la [fa] sol fa sol la sol la sol mi fa mi
 <b d e d e g>e [c] d c d e d e d b c b

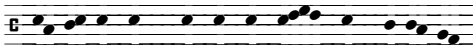
TH IX: 
 cu ra - vit

2, 14, 11: The introit tone for the seventh mode is accurately notated, and exemplified in the characteristic melody, *Septima aetate*, taken from TON. Vratisl. 4, 6.

TH I: fa mi fa sol fa mi re mi
 c b c d f e d e

TON. Vratis.: 
 Se- pti-ma e-ta-te qua re-sur-ge-mus

TH I: re ut re mi fa mi re utfa mi re ut
 d c d e f e d c b a G

TON. Vratis.: 
 ra- ti- o-nem me- ri-to- rum red- di-tu- ri

The single discrepancy between the two version is found in the opening gesture of the second distinction; TH I omits the *b* in its incipit: 

rather than . Such variants are not uncommon in seventh mode (cf. 2, 14, 12-13).

2, 14, 12-13: *antiquitus incipiebatur in ·b· quadro*] The sentence and the verse acknowledge that the tones for introits and canticles sometimes begin on *b* rather than on *d* (or even on *c*). The variant is frequent within the *Traditio Hollandrini* (see, e.g., beginning of canticle, TH IX 2, 4, 239).

2, 15 Tonus octavus:

The eighth mode is said to have five *differentiae* (2, 15, 2), and five are given in the chapter. The initial psalm tone of mode eight, like that of modes one, two, and six, gives the mediant cadence as well as the closing formula.

2, 15, 3: The notation must be parsed into two parts:

1. the mediant cadence: 2. the *differentia*:

fa sol re	fa mi fa re ut
c d a	c b c a G
	 
	e u o u a e

The *differentia* is named “capitalis” (2, 15, 4), and accompanies chants that begin on the final, *G*. TON. Vratisl. (4, 42 and 54-57) names the *differentia* “principalis,” but associates it with chants that begin on *a* as well as on *G*; Sz (13, 243) assigns it to chants beginning on *G*, but states that this *saeculorum amen* is used with chants beginning on *C*, *D*, and *a* (Sz 13, 244) – but these associations are inappropriate (“sed improprie”).⁸⁶

2, 15, 5: The second *differentia* is for chants that begin on *F*. The notation is unusual in that it gives the repeated notes, and the entire *enouae* can be underlaid.

fa fa mi fa re ut re ut
c c b c a G a G

e u o u a e

⁸⁶ Since the text of TH IX breaks off at the end of the seventh mode, no further examples can be taken from that treatise.

In TON. Vratisl. (4, 36-37 and 48-49) the same *differentia* is said to be sung with chants that begin in *C* and *F*, while Sz (13, 248) assigns the ending to chants that begin on *E* and *F*.

2, 15, 6: The third *differentia* is said to be sung with chants beginning on *a* (2, 15, 6), but it is also sung with chants beginning on *c* – with the added condition that the chants do not begin with unison repetitions (2, 15, 7).



The *differentia* is used in both TON. Vratisl. (4, 38-39 and 50-51) and Sz (13, 250) only with chants beginning on *c* – with the added condition that the initial melodic motion is downwards. Neither of these treatises associate the formula with chants beginning on *a*.

2, 15, 7: The third *differentia*, like the second, is associated with chants beginning on *c*, but in this case with chants that commence with a repeated unison (1, 15, 7).



TON. Vratisl. (4, 40-41 and 52) describes the association of this *differentia* with *c* in much the same language, and through examples Sz (13, 252) does the same.

2, 15, 9: The fourth and final *differentia* of the eighth mode is introduced (2, 15, 8) as a *saeculorum amen* for chants in the eighth mode beginning on *C*, and the structure of the mode is described in unusual detail for TH I, including the incipit, the mediant cadence, and the *saeculorum amen* (2, 15, 9). The letter notation is thus parsed into three sections:

1) the incipit: 2) the mediant cadence: 3) the *differentia*:

mi sol	mi fa mi re ut	re re mi re re fa mi re
a c	a b a G F	G G a G D F E D

e u o u a e

An example of the entire tone that is similar, but not identical, to this example can be seen in Sz 13, 256. More typical of examples of this tone is that found in TON. Vratisl. 4, 60, which only gives the *differentia*.

2, 15, 10: quidam (*glossa*: musici moderni) ... peregrinum ... vocaverunt] The problem of placing this last *saeculorum amen* within the tradition of eight modes is discussed; some would call this a ninth tone; whereas since it has shares elements of the first, sixth, and eighth modes, other wisely call it “peregrinus,” and group it together with *differentiae* of the eighth mode.

2, 15, 11: The notation for the *Magnificat* poses but one question, namely the presence of a *b* immediately at the beginning of the second part of the melody. While *b-c-d* would be an acceptable and possible elaboration of the melody at this moment, it is essentially foreign to the *Traditio Hollandrini* (see, e.g., TH XXI 10, 81 and LZ 4, 293); thus it is treated as a superfluous note in the following transcription:

ut re ut fa	[mi] fa sol fa	mi fa re	ut
G a G c	[b] c d c	b c a	G

Ma-gni-fi-cat a - ni-ma me-a Do-mi-num

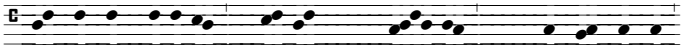
2, 15, 12: The notation for the responsory tone was and is difficult, giving rise to many opportunities for skipping or miscopying pitches. Nevertheless when the letter notation is compared with the characteristic melody, *Octavus dies*, from TON. Vratisl. 4, 34, the notation can be revised with a single minor correction in the first distinction.

TH I: fa fa mi fa sol fa mi fa <mi re ut>
 c c b c d c b c <b a G>

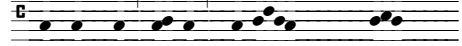
TON. Vratisl.:

O-cta-vus di - es

TH I: re fa mi re mi fa re fa ut re fa re utsol fa solut
a c b a b c a c G a c a G F G

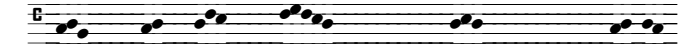
TON. Vratisl.: 
re- sur-rec-ci-o-nis sal-va - to - ris per-pe-tu-um

TH I: re ut re fa re ut re mi re
a G a c a G a b a

TON. Vratisl.: 
at-ta-men di-em si-gnat

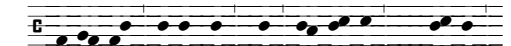
TH I: ut rela fa sol lare fa mi fa sol fa [re ut] re [fa ut] mi re [re] ut re ut
G a F G a c b c d c [a G] a [c G] b a [a] G a G

Rev.: ut rela fa sol lare fa mi fa sol fa<mi re>
G a F G a c b c d c <b a>

TON. Vratisl.: 
be - a - to - rum

2, 15, 13: The notation for the introit verse for eighth mode requires only the correction of one minor lacuna. The characteristic melody given here is from TON. Vratisl. 4, 30.

TH I: ut re ut fa fa mi fa sol <fa sol fa>
G a G c c b c d <c d c>

TON. Vratisl.: 
O-cta-va e-ta- te que ca-re-bit fi-ne

TH I: fa re fa fa mi ut re fa mi re ut
c a c c b G a c b a G

TON. Vratisl.: 
per- pe-tu-a lu- ce fru-e-tur

MICHAEL BERNHARD

TRACTATUS EX TRADITIONE HOLLANDRINI
COD. LONDONIENSIS add. 34200

(TRAD. Holl. II)

EINLEITUNG

1. HANDSCHRIFT

Der Text ist in der Handschrift London, British Library add. 34200 überliefert. Dieser Codex stammt aus dem Kloster St. Maximin in Trier und ist wohl um die Mitte des 15. Jhs. von mehreren Händen geschrieben worden. Die Provenienz ist nur durch die Angabe in der ersten Edition der musiktheoretischen Traktate dieser Handschrift im dritten Band der *Scriptores* von Edmond de Coussemaker belegt.¹ Die Abschrift und die kurze Einleitung² für diese Edition verfertigte Anselm Schubiger.

Die Handschrift selbst enthält keine Hinweise außer einem Eintrag auf dem Vorsatzblatt, daß sie am 13. Juni 1892 von L. Liepmannsohn angekauft wurde. Das Wasserzeichen des Papiers zeigt einen Ochsenkopf mit Stange und Blume oben und einem Dreieck unten. Dieser Typ ist nach Briquet³ (Nr. 14872-5) seit den 1430er Jahren in Schlesien, Sachsen und Süddeutschland bis nach Norditalien belegt.

Der Codex enthält ausnahmslos musiktheoretische Texte und einige Musikstücke. Schubiger hat den Text der Blätter 1-41r als zweiteiligen Traktat ediert, der als elfter anonymer Traktat in Coussemakers Sammlung gedruckt wurde:

Anonymus XI: Pars prima de musica plana = fol. 1r-33v = CS 3, S. 416-462

Pars secunda de musica figurata = fol. 34r-41r = CS 3, S. 462-475

Den darauffolgenden Traktat hat Coussemaker als zwölften Anonymus abgedruckt:

Anonymus XII = fol. 42r-56v = CS 3, S. 475-495

Erst 1973 hat sich Richard J. Wingell in seiner Dissertation erneut intensiv mit dem Text des Anonymus XI beschäftigt und festgestellt, daß sich die Intervallterminologie in einzelnen Teilen des Textcorpus unterscheidet.⁴ Er schloß daraus, daß es sich um mehrere Traktate handeln müsse, die er auch unterschiedlichen Zeitepochen zuordnete:

¹ CS 3, S. 416-491

² CS 3, S. XXXVII-XXXIX

³ Charles M. Briquet: *Les Filigranes*, Paris etc. 1907, S. 747

⁴ Richard Joseph Wingell: *Anonymous XI (CS III): An Edition, Translation, and Commentary*. (Diss.) University of Southern California 1973, S. 368. Vgl. auch Wingells Aufsatz: *Anonymous XI and Questions of Terminology in Theoretical Writings of the Middle Ages and Renaissance*. *Music Theory Spectrum* 1, 1979, S.121-128

fol. 1r-7v	I. De musica in genere
fol. 7v-10r (und 37r-38v)	II. De coniunctis
fol. 10v-33v	III. Tonarium
fol. 34r-35v	IV. De musica figurativa
fol. 34v-39r	Miscellany
fol. 39v	V. De modis et tonis
fol. 40r-40v	VI. De proporcionibus
fol. 40v	Miscellany
fol. 41r	VII. De proporcionibus
fol. 41v	Miscellany

Die dem Choral gewidmeten Teile datiert Wingell wegen des traditionellen theoretischen Inhalts ohne scholastische Elemente und wegen der Ähnlichkeiten zu Hieronymus de Moravia⁵ in das 13., die Teile über Mehrstimmigkeit und Proportionen in das 15. Jahrhundert.

Eine abweichende Ansicht habe ich in meiner Arbeit *Clavis Coussemakeri* vertreten.⁶ Der Vergleich mit den Parallelquellen der *Traditio Hollandrini* zeigt, daß die von Wingell getrennten Texte I-III zusammengehören. Die Texte zur Mehrstimmigkeitslehre müssen dagegen wohl noch genauer differenziert werden, was die Überlieferung einzelner Teile in der Handschrift Regensburg, Proske 98 th. 4^o nahelegt.

Einige der Textstücke, die auf TH II folgen, stehen der *Traditio Hollandrini* durchaus nahe: Die auf fol. 36r eingetragene *Scala decemlinealis* enthält eine Tetrachordteilung in *graves - finales - affinales vel acute - superacute - excellentes*, die in mehreren Hollandrinus-Texten zu finden ist.⁷ Auf derselben Seite sind auch einige Verse notiert, die in der *Traditio Hollandrini* auftauchen.⁸

2. TEXT

Der Text TRAD. Holl. II auf fol. 1r-32v (*L01*) ist durchgehend von einer Hand aus einer Vorlage abgeschrieben. Daß es sich um eine Abschrift handelt, zeigen zahlreiche Streichungen und Verbesserungen im

⁵ Dazu unten S. 193

⁶ Michael Bernhard: *Clavis Coussemakeri*. In: M. Bernhard (Hrsg.), *Quellen und Studien zur Musiktheorie des Mittelalters I*, VMK 8, München 1990, S.29-32

⁷ Vgl. Bernhard/Witkowska-Zaremba, *Lehrtradition* S. 35 f.

⁸ „Imparitas que novem scandit, bassatur ad unam / Sex paritas scandit, descendit quattuor ymas“ (VERS. *Imparitas* 1-2) in TH XXII 11, 1-2 (auch in ANON. Gemnic. append. 2-3). „Tu qui solfabis, tres cantus esse notabis“ in mehreren Hollandrinus-Traktaten

Text und einige nachträgliche Ergänzungen von fehlenden Wörtern am Rand. Das Kapitel über die *Coniunctae* (3, 149-203) ist auf fol. 37r-38v ein zweites Mal von einer anderen Hand abgeschrieben worden (*L02*). Die unmittelbar an den Traktat anschließenden *Benedicamus Domino*-Melodien auf fol. 32v-33v haben keine Beziehung zum Text und sind daher nicht in der Edition berücksichtigt worden.

Obwohl der Text mit einer Initiale beginnt, scheint er am Anfang unvollständig zu sein. Dafür sprechen die Parallelüberlieferungen in TH V und LZ, sowie der unvermittelte Beginn: „Item diceres, quare musica studetur.“ Ebenso ist aus den Parallelüberlieferungen zu sehen, daß die Abschrift oft fehlerhaft ist. Der Schreiber war offensichtlich nicht in der Lage, alle Kürzungen seiner nicht erhaltenen Vorlage richtig aufzulösen. Dazu kommen auch Flüchtigkeitsfehler. *L02* hat das *Coniuncta*-Kapitel sicher aus derselben Vorlage abgeschrieben wie *L01*. Das zeigen mehrere gemeinsame Fehler wie z. B. in 3, 162 und 3, 199.

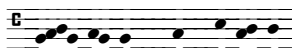
Schubiger hatte in seiner Vorbemerkung eindeutig für eine französische Herkunft plädiert. Sein Argument, das in einer Fußnote zu 1, 15 steht, beruht allerdings auf einem Irrtum: Zur Textstelle „Et monacordum dicitur a *monos* grece, quod est *unum* latine, et *corda*, *corde*, quasi habens unam cordam.“ schreibt Schubiger: „«Corde» expressio gallicae linguae, ex qua sumendum huius libri auctorem Gallum fuisse“. Der Ausdruck „*corda*, *corde*“ gibt aber die lateinische Deklination mit Nominativ und Genitiv an, und nicht eine lateinische und französische Form des Wortes.

Eine in TH II zitierte Antiphon gibt möglicherweise einen Hinweis auf die Herkunft des Textes. Der Tonar TH II 4, 282 enthält als Beispiel zum 6. Modus die Antiphon:



O decus terribile

Eine derartige Antiphon ist unbekannt und vom Textsinn her unverständlich. Claire Maître gelang es, die Antiphon „O decus Trebnicie“ zu identifizieren, die u. a. in der Handschrift Wrocław, Biblioteka Uniwersytecka R 503, fol. 199v überliefert ist:



O de-cus treb-ni-ci-e

Die nahezu identische Melodiefassung und die paläographisch leicht zu erklärende Verlesung von „trebniec“ zu „terribile“ machen diese Identifizierung überzeugend. Es handelt sich um eine Antiphon zum *Magnificat in I. vespere* aus dem Offizium „Laetare Germania“ für die hl. Hedwig aus dem 13. Jh., eines von drei Offizien, die für die hl. Hedwig in Schlesien komponiert wurden.⁹ Damit ist Schlesien als Entstehungsort von TH II denkbar. Der Schreiber von *Lo* hatte offensichtlich keine Kenntnis von diesem Offizium und verwandelte den unbekannten Ortsnamen ‚Trebnicia‘ (= Trzebnica, Trebnitz in Schlesien) in ein geläufiges lateinisches Wort.

Zwei Besonderheiten des Textes lassen aber auch den süddeutschen Kulturraum als Herkunftsort des Textes möglich erscheinen. Die Eigenheit, die Verdopplung der Tonbuchstaben in Verbindung mit den Solmisationssilben oft mit dem *e* der zweiten Oktave zu beginnen, ist eine Praxis, die in mehreren süddeutschen Traktaten des 15. Jahrhunderts beobachtet werden kann.¹⁰ Ebenso ist die Verwendung des Begriffs *flentae* (3, 203) als Synonym für *coniunctae* oder *musica falsa* nur aus süddeutschen Texten bekannt.

3. INHALT

Eine inhaltliche Gliederung des Textes ist in der Handschrift nicht zu sehen. Aus dem Vergleich mit den verwandten Texten TH V und LZ ist die dort vorgenommene Einteilung in „quatuor principalia“, die sich an Lambertus orientiert¹¹, auch in TH II zu erkennen.

Prefacio:

- pr. 1 Zweck der Musik: Liturgischer Gesang
- pr. 3 *Cantor – musicus*
- pr. 23 Definition der Musik; Etymologie
- pr. 26 Zwei Arten der Musik: *mensuralis – choralis*

⁹ Die beiden anderen Offizien sind „Fulget in orbe dies“ (13. Jh.) und „Mundo festus instat dies“ (14. Jh.). Zu weiteren Quellen siehe Feldmann, Schlesien, S. 94ff.

¹⁰ siehe Christian Berkold: Eine süddeutsch-spätmittelalterliche Form der Verdopplung von Tonbuchstaben. In: Michael Bernhard (Hrsg.), Quellen und Studien zur Musiktheorie des Mittelalters 2, VMK 13, München 1997, S. 118-125

¹¹ Vgl. Bernhard/Witkowska-Zaremba, Lehrtradition S. 106 f.

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- 1, 1 Guidonische Hand
 1, 14 Monochord
 1, 16 das *Gamma*
 1, 18 *linea - spatium*
 1, 19 *litterae - claves - voces*
 1, 30 Einteilung der *claves*:
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 acutae: a b c d e f g
 excellentes sive superacutae sive duplicatae: aa bb cc dd (ee ff gg)
- 1, 46 Einteilung in Tetrachorde: *graves: Γ A B C*
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 affinales: a b c d
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 excellentes: bb cc dd ee
- 1, 52 *claves signatae: Gamma fundamentale, F finale, c acutum, dd excellens*
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Teil 2:

- 2, 1 Cantus: *naturalis*
 h duralis
 b mollis
- 2, 8 Unterteilung: 3 *h duralis: Gamma-ut, G-solreut, g-solreut*
 2 *naturalis: C-faut, c-solfaut*
 2 *b mollis: F-faut, f-faut*
- 2, 10 Ende und Anfang der drei *cantus*

Teil 3:

- 3, 1 Mutation: Definition
 3, 4 Mutation: 1 *vox*: keine Mutation
 2 *voces: unisonae*: 2 Mutationen
 dissonae (b-fa h-mi): keine Mutation
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- 3, 32 Beispiele zur Mutation
- 3, 48 9 *modi*:
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 tonus: ut-re, re-mi, fa-sol, sol-la et e converso (potenter et viriliter)
 semitonus: re-fa, fa-re, mi-sol, sol-mi (debilis)
 ditonus: fa-la, la-fa, ut-mi, mi-ut (plene et viriliter)
 diatessaron: ut-fa, re-sol, mi-la et e converso (proportionabiliter)
 diapente: ut-sol, re-la, mi-mi, fa-fa (dulciter et iocunde)
 semitonium cum diapente: E-c et e converso (imperfecte)

tonus cum diapente: C-a et e converso (potenter et viriliter)
diapason: A-a, G-g etc. (dulcissime)

3, 126 4 modi inusitati:

tritonus: fa-mi (dure et viriliter)
semidiapente: B-F, e-lami-b rotundum (imperfecte)
semiditonus cum diapente: D-c et e converso (debiliter)
ditonus cum diapente: C-b et e converso (viriliter)

3, 138 Diagramm mit Aufteilung in große und kleine Intervalle

3, 148 „Ter terni sunt modi“

3, 149 *Coniunctae*: Definition und Verwendung

Beschreibung der *coniunctae*:

- | | |
|--------|--|
| 3, 157 | 1. A-B graves: signatur per b molle in B |
| 3, 165 | 2. D-E finales: b molle in E |
| 3, 170 | 3. G-F finales: b quadratum in F |
| 3, 173 | 4. G finalis-a acutum b molle in a |
| 3, 181 | 5. c-d acutae b quadratum in c |
| 3, 185 | 6. d-e acutae b molle in e |
| 3, 187 | 7. f-g acutae b quadratum in f |
| 3, 189 | 8. g acutum-a superacutum b molle in a |

3, 192 Zeichen für die *coniuncta*: mensuristae # - organistae +

3, 197 3 semitonia in manu:

<i>fa-mi</i>	= semitonium
<i>b quadratum inter E-D, F-G, d-e</i>	= <i>mi</i> = <i>flentae seu coniunctae</i>
<i>b rotundum inter D-E, G-a, d-e</i>	= <i>fa</i> = <i>flentae seu coniunctae</i>

3, 204 Neumennamen

Teil 4:

4, 1 *Tonus*: Definition

4, 3 8 toni: 4 *authentici* 4 *plagales*

4, 19 *sedes*: 1+2 D, 3+4 E, 5+6 F, 7+8 G

4, 25 *affinales*: a b c d

- 4, 37 *principia*:
1. A c d f g a
 2. Gamma A C D F
 3. E F G c
 4. C D E F G a
 5. F a c
 6. C D F g
 7. G a b c d
 8. C D E F G a c

4, 54 *principia* der *Saeculorum amen*-Formeln:

1. 4. 6. Ton: a

3. 5. 8. Ton: *c*2. Ton: *F*7. Ton: *d***1. Ton**4, 65 Erklärung von *iubilus, psalmi maiores, psalmi minores, differentiae*4, 71 *Iubilus:* *Primum quaerite regnum Dei*4, 72 *Psalmi minores:* *Primi toni melodia**Dixit Dominus*4, 78 *Psalmi maiores:* *Magnificat**Benedictus*

4, 80 Antiphonen:

4, 80 *Capitale euouaen:* *D Iohannes autem*
Ecce tu pulchra es
Virgo prudentissima
*Ecce in nubibus**F Ave Maria*
Canite tuba
Tecum principium
*[Descendi]*4, 85 1. Differenz: *C Ecce ego mitto vos*
Beati eritis
*In plateis*4, 87 2. Differenz: *D Hi qui linguis loquuntur*
Sapientia aedificavit
Leua Ierusalem
*Hi novissimi**G ...*4, 91 3. Differenz: *F Reges Tharsis*
*Volo pater*4, 92 4. Differenz: *F Nisi tu Domine*
Lazarus
*Virgo gloriosa*4, 93 5. Differenz: *a Exi cito in plateis*
Erunt primi novissimi
*Estote fortes*4, 96 1. *differentia peregrina:* *Biduo vivens*4, 99 2. *differentia peregrina:* *Christi virgo nec terrore*4, 100 3. *differentia peregrina:* *Non vos relinquam*4, 101 4. *differentia peregrina:* *In omnem terram*4, 103 Responsorien: *Primus et novissimus*
Pascha nostrum [Te santum Dominum] / Cherubin quoque
Qui potuit transgredi
Felix namque / Ora pro populo

- | | | | |
|--------|----------------------------|---------------------|---|
| 4, 111 | Introitus: | <i>Prima aetate</i> | |
| 4, 115 | <i>Principale euouaen:</i> | | <i>D Exsurge quare</i>
<i>Da pacem Domine</i>
<i>F Dominus secus mare</i>
<i>Etenim sederunt principes</i> |
| 4, 120 | 1. Differenz: | | <i>C Rorate</i>
<i>Suscepimus</i>
<i>Gaudeamus</i> |
| 4, 123 | 2. Differenz: | | <i>F Ego autem</i>
<i>Misereris omnium</i>
<i>a Sapientiam sanctorum</i>
<i>Salus autem</i> |

2. Ton

- | | | | |
|--------|-------------------------------|---------------------------------------|--|
| 4, 127 | <i>Iubilis:</i> | <i>Secundus autem simile est huic</i> | |
| 4, 128 | <i>Psalmi minores:</i> | <i>Dixit Dominus</i> | |
| 4, 130 | <i>Psalmi maiores:</i> | <i>Magnificat</i> | |
| | | <i>Benedictus</i> | |
| 4, 131 | Antiphonen: | | |
| 4, 131 | | <i>principale euouaen</i> | |
| 4, 132 | Differenz. secundum usum: | <i>Γ Educ de carcere</i> | |
| 4, 134 | [<i>principale euouaen</i>] | <i>A Fidelis sermo</i> | |
| | | <i>Laudate Dominum</i> | |
| | | <i>C Sicut lilium</i> | |
| | | <i>D <O sapientia></i> | |
| | | <i>F Genuit puerpera</i> | |
| 4, 140 | Introitus: | <i>Secunda aetate</i> | |
| 4, 145 | | <i>A Ecce advenit</i> | |
| | | <i>Salve sancta parens</i> | |
| | | <i>D Dominus dixit ad me</i> | |
| | | <i>Fac mecum</i> | |
| | | <i>C Sitientes venite ad aquas</i> | |
| | | <i>Mibi autem</i> | |
| | | <i>F Me exspectaverunt</i> | |
| 4, 150 | Responsorien: | <i>Et sermo</i> | |
| | | <i>Secundum testamentum</i> | |
| | | <i>C Cumque eriglasset Iacob</i> | |

4, 154 **3. Ton**

- 4, 155 *Iubilus:* *Tertia dies est*
 4, 156 *Psalmi minores:* *Tertium suspende in medio*
 Dixit Dominus
 4, 159 *Psalmi maiore:* *Magnificat*
 Benedictus

4, 161 Antiphonen:

- 4, 161 *Principale enouae* F *Qui de terra est*
Quando natus est
- 4, 164 1. Differenz: E *Favus distillans*
O gloriosum lumen
Quando nata est
- 4, 172 2. Differenz: G *Omnia quaecumque*
Quoniam in aeternum
- 4, 175 3. Differenz: G *Tollite portas*
Tu Domine
- 4, 178 4. Differenz: c *Ista est speciosa*
Vivo ego
G *Reliquit eum temptator*

4, 184 Responsorien: *Tres personae sunt*4, 186 Introitus: *Temptatus est Abraham tertia aetate*

- 4, 189 *Principale enouae:* E *Vocem iocunditatis*
Confessio
Dum clamarem
Dum sanctificatus
F *Si iniquitates*
Ego clamavi
- 4, 194 Differenz: G *Deus dum egrederis*
Omnia quae fecisti nobis
Intret oratio
Dispersit

4, 199 **4. Ton**

- 4, 200 *Iubilus:* *Quarta vigilia venit ad eos*
- 4, 201 *Psalmi minores:* *Quartus inprimis gradatim ascendit*
Dixit Dominus
- 4, 203 *Psalmi maiores:* *Magnificat*
Benedictus

4, 204 Antiphonen:

- 4, 207 *Principale enouaen:* G *Rectos decet collaudatio*
Nos scientes
F *Michael, Gabriel, Raphael*
Sicut novellae olivarum
- 4, 210 1. Differenz: D *Simon Bar Iona*
Secus decursus aquarum
- 4, 214 2. Differenz: C *Cum factus esset*
Vigila super nos
Simile est regnum
Tu Domine universorum
- 4, 217 3. Differenz: G (c) *O mors ero mors*
E *Fidelia omnia*

- | | | | |
|--------|------------------------|-------|---|
| 4, 225 | 4. Differenz: | D (G) | <i>Exaltata es
Benedicta tu
Stetit angelus</i> |
| 4, 233 | Responsorien: | | <i>Quatuor libris evangelii
Deus qui</i> |
| 4, 238 | Introitus: | | <i>Quarta aetate Moyses</i> |
| 4, 242 | Principale euouaen: | | <i>Accipite iocunditatem
Reminiscere miserationum
Omnis terra adoret</i> |
| 4, 244 | [Differenz: | D | <i>Resurrexi et adhuc]</i> |
| 4, 247 | 5. Ton | | |
| 4, 248 | <i>Iubilus:</i> | | <i>Quinque prudentes virgines</i> |
| 4, 249 | <i>Psalmi minores:</i> | | <i>Quinti medietas
Dixit Dominus</i> |
| 4, 251 | <i>Psalmi maiores:</i> | | <i>Magnificat
Benedictus</i> |
| 4, 252 | Antiphonen: | | |
| 4, 252 | Principale euouaen: | a | <i>Montes et colles
c Elevamini portae</i> |
| 4, 257 | 1. Differenz: | F | <i>Alma redemptoris</i> |
| 4, 259 | Responsorien: | | <i>Quinque libris Mosaice legis
Illumina oculos meos</i> |
| 4, 263 | Introitus: | | <i>Quinta aetate prevaluit David</i> |
| 4, 264 | Principale euouaen: | c | <i>Deus in loco sancto suo
Ecce Deus <adiuvat>
a Miserere mihi Domine
Exaudi Deus orationem</i> |
| 4, 268 | Differenz: | F | <i>Domine refugium factus
Loquebar
Laetare</i> |
| 4, 271 | 6. Ton | | |
| 4, 272 | <i>Iubilus:</i> | | <i>Sexta hora sedet super puteum</i> |
| 4, 273 | <i>Psalmi minores:</i> | | <i>Sextus autem ut primus
Dixit Dominus</i> |
| 4, 275 | <i>Psalmi maiores:</i> | | <i>Magnificat
Benedictus</i> |
| 4, 276 | Antiphonen: | | |
| 4, 276 | Principale euouaen: | F | <i>Conspicit in celis
O admirabile
O decus <Trebniciae></i> |

- 4, 283 Differenz: F *Benedictus <Dominus>*
Benedixit filiis tuis
- 4, 286 Responsorien: *Sextam etatem Dominus visitans*
- 4, 288 Introitus: *Salvator noster Dominus Iesus Christus natus est in sexta aetate*
- 4, 290 Principale enouaen: F *Esto mihi*
Omnes gentes
D *In medio ecclesiae*
Hodie scietis
- 4, 296 Differenz: C *Quasi modo geniti*
- 4, 300 **7. Ton**
- 4, 302 Iubilus: *Septem spiritus ante thronum Dei*
- 4, 303 Psalmi minores: *Septimus quintum in medio respicit*
Dixit Dominus
- 4, 306 Psalmi maiores: *Magnificat*
Benedictus
- 4, 309 Antiphonen:
- 4, 309 Principale enouaen: a *Venite benedicti*
Ipse preibit
G *Veni Domine*
Ascendo ad patrem meum
Anima mea
Exortum est in tenebris
- 4, 314 1. Differenz: G *Pater de celis*
- 4, 316 2. Differenz: c *Dixit Dominus*
Clamaverunt <iusti>
Omnis spiritus
Quo progredieris
h *Stella ista*
- 4, 320 3. Differenz: d *Angeli archangeli*
Tu es Petrus
- 4, 323 4. Differenz: h *Redemptionem misit Dominus*
- 4, 327 Responsorien: *A septem daemoniis*
- 4, 329 Introitus: *Septima aetate resurgemus*
- 4, 330 Principale enouaen: *Populus Sion*
Deus in adiutorium
- 4, 332 [Differenz: G *Puer natus est*]
- 4, 335 **8. Ton**
- 4, 336 Iubilus: *Octo sunt beatitudines*
- 4, 337 Psalmi minores: *Octavus secundo respondens*
Dixit Dominus
- 4, 340 Psalmi maiores: *Magnificat*
Benedictus

4, 341 Antiphonen:

Principale enouaen D *Angeli Domini*
Ierusalem gaude
 G *Beatus vir*
Gaude et laetare
 a *Completi sunt dies Mariae*
Hymnum cantate nobis

4, 347 1. Differenz: F *Iusti confitebuntur*
Zachee festinans descende
 E *Ecce nunc tempus*
 D *Spiritus Domini*

4, 352 2. Differenz: c *In aeternum*
Deo nostro

4, 355 3. Differenz: c *Zelus domus tuae*
Euntes ibant
Veniet
Bene fac Domine

4, 358 4. Differenz:
 (tonus peregrinus) C <Nos qui vivimus>
 <Sapientia>

4, 361 Tonus peregrinus

4, 372 *Psalmi minores: In exitu Israel*

4, 373 *Psalmi maiores: Magnificat*

4, 379 Responsorien: *Octavus dies resurrectionis salvatoris*

4, 381 Introitus: *Octava aetate*

4, 382 *Principale enouaen:* a *Invocavit me*
Miserere mihi Domine
 G *Iubilare Deo*
In excelso throno
Laetabitur iustus
 4, 386 Differenz: C *Dum medium silentium*
 D *Spiritus Domini*
Introduxit
Ad te levavi

4, 393 Regeln zu den Differenzen

4. VERBINDUNGEN ZUR TRADITIO HOLLANDRINI

Innerhalb der *Traditio Hollandrini* zeigt TH II sehr enge Verbindungen zu TH V und LZ. Daß alle drei Texte zur Gruppe des *Hollandrinus novus* gehören und TH V die Traktate TH II und LZ als Vorlagen benutzte, ist

im ersten Band der *Traditio Iohannis Hollandrini* dargestellt worden.¹² Generell ist zu beobachten, daß TH V öfter auf die Textfassungen von TH II zurückgreift als auf LZ. Diese Beziehungen werden besonders an Textabschnitten deutlich, die in allen drei Traktaten inhaltlich übereinstimmen:

In der *Praefatio* gibt es kaum Stellen, die in allen drei Traktaten enthalten sind. TH V enthält aber nahezu alles, was in TH II und LZ steht.

In den gemeinsamen Stellen des *Primum principale* ist bei TH V manchmal eine Übereinstimmung mit LZ zu erkennen, obwohl auch Absätze von TH II übernommen sind, die nicht in LZ stehen.

LZ 1, 12: **Claves vero dicuntur ex eo**, quia per eas similitudinarie cantuum diversitas clauditur ac tocius musice regulate melodia reseratur.

TH V 1, 16: **Claves vero dicuntur ex illo**, quia per eas similitudinarie cantuum diversitas clauditur ac tocius musice regulata modulacio consideratur.

TH II 1, 23: Item nota: Predictae quidem <littere> vocantur claves, et hoc illo modo, quia per eas similitudinarie cantuum diversitas clauditur ac tocius musice regulata melodia reseratur.

Ein Teil des *Secundum principale* von TH V wird in LZ erst im dritten Teil abgehandelt. In TH II gehört ein Teil des hier behandelten Lehrstoffes zum ersten Teil des Traktats. Bemerkenswert ist, daß TH II 1, 36 und TH V 2, 52 den Mittelfinger *medius* nennen, LZ 3, 28 dagegen *fidius*.

Auch im *Tercium principale*, das in den Beschreibungen der Intervalle große Übereinstimmung zeigt, gibt es eine eindeutige Verbindung zwischen TH II und TH V gegenüber LZ. TH II und TH V fügen den neun Intervallen mit der Oktave vier *modi inusitati* hinzu, während LZ sich auf drei beschränkt:

TH II 3, 126: Item notandum: Quidam musici ultra illos novem modos superaddunt 4^{or} modos inusitados, qui ex his componuntur, et sunt isti: **tritonus, semidyapente, semiditonus cum dyapente, ditonus cum dyapente**.

TH V 3, 160-161: Item notandum quod quidam musici ultra illos novem modos superaddunt quatuor modos inusitados, qui ex novem modis usitatis componuntur. Et sunt isti modi: **tritonus, semidiapenthe, semiditonus cum diapenthe et ditonus cum diapenthe**

LZ 3, 148-149: Item ultra istos modos usitatos adhuc restant tres inusitati. Et sunt isti: Tritonus, de quo supra diximus, semiditonus cum dyapente et dytonus cum dyapente, qui magis serviunt musice mensurate quam simplici.

Die Bevorzugung der Textfassung von TH II zeigt TH V auch an einigen Stellen der *coniunctae*:

¹² Bernhard/Witkowska-Zaremba, Lehrtradition S. 79 f.

TH II 3, 159-160: **Similiter exemplificari potest de eadem coniuncta** in responsorio, quod cantatur de apostolis, scilicet *Fuerunt sine querela*. **Et hoc est verum**, si incipitur in ·A· gravi, **id est in ·A·re, in quo canitur coniuncta praedicta** in loco, in quo dicitur *calicem Domini*.

TH V 3, 199-200: **Similiter exemplificari potest de eadem coniuncta** in responsorio quod canitur de apostolis scilicet *Fuerunt sine querela*. **Et hoc est verum** si incipitur in ·A· gravi, **id est in ·A·re in quo canitur predicta coniuncta** in loco in quo dicitur *calicem Domini*, ut patet in exemplo.

LZ 3, 202: Sic etiam in responsorio, quod canitur de apostolis, scilicet *Fuerunt sine querela* et hoc, si incipitur in ·A· gravi in loco, quo canitur *calicem Domini*, ut patet hic.

Ebenso ist der Wortlaut des Tonars von TH II mit TH V näher verwandt als mit LZ. Dazu zwei Beispiele:

TH II 4, 80: Primum autem et principale seu capitale *Euouaen* primi toni in cantu Gregoriano tali forma modulatur.

TH V 4, 192: Primum autem et principale *euouae* seu capitale primi toni in cantu gregoriano tali forma modulatur, ut hic patet:

LZ 4, 98: Deinde sequitur primum et principale sive capitale *euouae*, id est *seculorum amen* primi toni in cantu Gregoriano, quod tali forma modulatur:

TH II 4, 253: Advertendum autem, quod quintus tonus habet tres litteras iniciales in cantu antifonarum, scilicet ·F· finale et ·a· acutum et ·c· acutum, quarum istud primum et principale *Euouaen* continet duas litteras, ·a· et ·c· acutas.

TH V 4, 394: Advertendum autem quod 5^{us} tonus habet 3 litteras iniciales in cantu antiphonarum, scilicet ·F· finale, ·a· acutum et ·c· acutum, quarum istud primum et principale *euouae* continet duas litteras, scilicet ·a· et ·c· acutas.

LZ 4, 237: Est notandum, quod quintus tonus habet tres litteras iniciales tam in cantu antiphonarum quam officiorum, scilicet ·F· finale, ·a· et ·c· affinales, quarum istud primum *euouae* continet duas, scilicet ·a· et ·c· affinales.

Die älteste datierte Handschrift von TH V stammt aus dem Jahre 1463. Wenn also TH II eine Quelle für TH V ist, muß TH II vor 1463 entstanden sein.

Die Verbindung zwischen TH II und LZ ist über den ganzen Text hin durch Parallelstellen deutlich sichtbar. Die Abhängigkeit eines Textes vom anderen kann aber nicht nachgewiesen werden. Wahrscheinlich ist, daß beide Texte eine gemeinsame Quelle benutzten, die möglicherweise als Urfassung des *Holandrinus novus* anzusehen ist.

Andere Quellen

Wingell hat in seiner Dissertation¹³ Hieronymus de Moravia als Quelle für TH II benannt. Sein Argument, daß nur diese beiden Traktate die Be-

¹³ S. 367

zeichnung *cantus* für das Hexachord verwenden, muß aber im Licht neuerer Erkenntnisse zurückgewiesen werden.¹⁴ Zwar ist Hieronymus de Moravia einer der ersten Autoren, die *cantus* in diesem Sinne verwenden, doch scheint TH II eher auf Lambertus zurückzugreifen, dessen Benutzung auch an anderen Stellen sichtbar ist.¹⁵ Der Gebrauch des Wortes *cantus* für das Hexachord ist ohnehin vom 13. bis zum 15. Jh. nicht ungewöhnlich und reich belegt. Eine Verwendung von Hieronymus de Moravia, der nur in einem einzigen Exemplar überliefert ist, kann bisher nirgendwo in der Musiktheorie des Mittelalters nachgewiesen werden.

5. EDITION

Orthographie

u wird öfter als *w* geschrieben: *sew* (auch *sen*), *ben*, *wlt* (= vult), *distingwuntur*. Diese Schreibweise wird in der Edition grundsätzlich als *u* wiedergegeben.

Insgesamt ist die Orthographie uneinheitlich. Besonders fallen auf:

w für *b*: *westie* (=bestie).

y in hyperkorrekter Schreibweise an ungewöhnlichen Stellen: *instytutum*

Einfacher Konsonant für doppelten: *necesariis*, *asimiletur*, *ocupant*, *aplicant*, *taxilorum*, *depresio* (3, 65).

i für *g*: *inubernare*

f für *v*: *fertice*

v für *f*: *solvando* (3, 42-45)

d für *t*: *dumdaxat*

Änderungen dieser Art sind im kritischen Apparat nachgewiesen.

Auffällig ist die Form *semitonum* als Neutrum, die neben der üblichen Form *semitonium* des öfteren zu finden ist (z.B. 3, 64 ff.).

Tonbuchstaben

B rotundum und *Ɑ quadratum* werden in der ersten Abschrift nicht unterschieden. Nur in der Verbindung *b-fa* *b-mi* wird das *b rotundum* oft als *ℬ*, das *Ɑ quadratum* als *b* ohne Schlaufe geschrieben. In den Notenbeispielen wird das *Ɑ quadratum* als *b* geschrieben. Alle Tonbuchstaben werden als

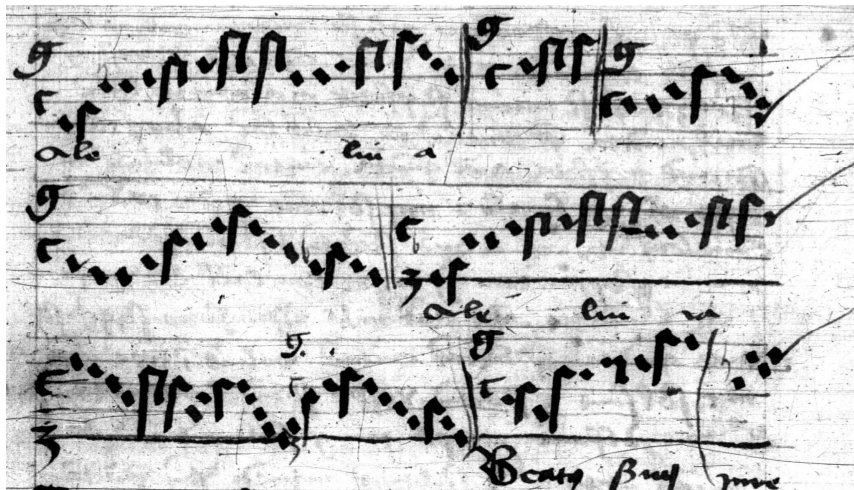
¹⁴ LmL Band I, s. v. *cantus* Spalte 375 ff.

¹⁵ Vgl. Bernhard/Witkowska-Zaremba, Lehrtradition S. 102 ff. und S. 40 f.

Minuskel geschrieben. Die Abschrift des *Coniuncta*-Kapitels unterscheidet zwischen *b* und *h* und verwendet Minuskeln und gelegentlich Majuskeln für die Tonbuchstaben, ohne die Oktavgliederung zu beobachten. Die Verdopplung der Tonbuchstaben ab dem *e* der zweiten Oktave wurde in der Edition beibehalten.

Notenbeispiele

Die Notenbeispiele sind in Hufnagelschrift auf fünf Linien notiert. Die Schreibung der Neumen ist uneinheitlich, insbesondere die Unterscheidung des Pes von einem Punctum mit anschließender Virga ist oft unmöglich. Daß auch in den Notenbeispielen mit Abschreibfehlern gerechnet werden muß, zeigt das Beispiel *Alleluia* (3, 184), das zweimal hintereinander mit unterschiedlicher Schlüsselung notiert ist, wobei mehrere Abweichungen vorkommen.



London, British Library, add. 34200 fol. 9v

Die Fehlerhaftigkeit der Quelle ist besonders problematisch in den Mustermelodien für die Kichentonarten (*inibilus* - im ersten Modus mit dem Text *Primum quaerite regnum Dei*), die Responsorien (*Primus et altissimus*) und Introitus (*Prima aetate*), die in den Parallelquellen unterschiedliche Melodiefassungen aufweisen. Diese Melodien wurden besonders mit LZ, TH IX und TON. Vratisl. verglichen und in der Textunterlegung angeglichen.

Für etliche schwierige Textstellen hat Elżbieta Witkowska-Zaremba überzeugende Lösungen gefunden. Zsuzsa Czagány, Ágnes Papp und Calvin M. Bower haben viel zur Edition der Notenbeispiele beigetragen.

EDITION

Lo1 = London, British Library add. 34200, fol. 1r-33v
Lo2 = London, British Library add. 34200, fol. 37r-38v

Charles-Edmond-Henri de Coussemaker, Scriptorum de musica medii aevi nova series
III, Paris 1869, S. 416a-460b

Richard Joseph Wingell: Anonymous XI (CS III): An Edition, Translation, and
Commentary. (Diss.) University of Southern California 1973

1r

Praefatio

p.416a

<...>

¹Item diceret, quare musica studetur? ²Respondetur, quod illo modo, quod cultus divinus, sive laus divina, per ipsam musicam celebratur; seu illo, ut cantum ad divinum officium a sanctis patribus institutum debita depromat harmonia.

³Sed heu, nunc pauci inveniuntur musici, multi vero cantores. ⁴Est enim differentia inter musicum et cantorem: musicus enim dicitur ille, qui a musica denominative appellatur, sed cantor proprie usualis dicitur esse, quia musicus per artem recte semper incedit, cantor rectam aliquociens viam solummodo ex usu tenet. ⁵Cui ergo cantorem melius comparaverim quam ebrio, qui viam reperit sive arripuerit, sed quo calle revertatur, omnino ignorat; quia et molaris rota discretum aliquando efficit sonum, sed tamen nescit, quid agit, quia est res inanimata teste Guidone in libro suo neumatico sic dicente:

► p.285

⁶Musicorum et cantorum magna est distancia;

⁷illi dicunt, isti sciunt, que componit musica;

⁸nam qui facit, quod non sapit, diffinitur bestia.

Versus: ⁹Bestia, non cantor, qui non canit arte, sed usu;

¹⁰Non vox cantorem facit, artis sed documentum.

► p.285

¹¹Consideramus ergo nostris temporibus, quantum musica in personis scolasticis quam ecclesiasticis efficit; ex quo est una de necessariis in ecclesia Dei. ¹²Scolasticos enim relevat, pauperes nutrit, ignotos promovet, ignaros

p.416b

2 ANON. Couss. XII 1, 28

4-8 IOH. COTT. mus. 2, 9-13

9-10 LAMBERTUS p. 252b *et al.*

2 harmonia] permonia L^o1

4 denominative] denominatum L^o1 cf. TH V pr. 57; S^o 1, 34

5 revertatur] refertatur L^o1 | Guidone] mbidone L^o1

7 quia componunt musicum L^o1

12 ignotos promovet, ignaros perficit] ignotos permovet ignores pervicit L^o1 cf. TH V pr. 67; LZ pr. 72

perficit. ¹³ Sine ea tam in scholis quam in ecclesiis qui aliis vult preesse sibi nomen cantoris usurpando, per Iohannem Golandrium potius bestie quam cantori assimiletur. ¹⁴ Item dicit Isiderus in libro 3^o *Etymologiarum*: „Sine musica nulla disciplina potest esse perfecta; nichil enim est sine illa, [quare]“ etc.

¹⁵ Item notandum, quod due sunt cause, quare nunc clerici negligunt musicam. ¹⁶ Una est illa, quia rectores scholarum et alii, quorum interest gubernare alios, raro se occupant de hac disciplina. ¹⁷ 2^a est causa, quia discipuli raro se applicant ad exercitandum se in hac sciencia, supposita etiam, qualiscumque est magistri deligencia. ¹⁸ Atediantur enim stare in choro, et si ibi permaneant, non diligunt nec advertant rem et simpliciter fugiant scholas et querunt ludos, et non solum ludos pueriles, verum etiam ludos taxilorum et alios ludos, qui ad discipulos non pertinent. ¹⁹ Item, qui vult musicus et non dici cantor, non solum debet boare, sed etiam scire alios musicam informare, et cum hoc tonos cognoscere.

²⁰ Unde Iohannes Hollandrinus:

²¹ Musicus octo tonos ignorans non reputatur,

²² ergo scias bene, quod <arte> toni inveniuntur.

p.417a

²³ Item nota: Musica sic diffinitur: est ars armonie recte canendi ad honorem Dei finaliter adinventata. ²⁴ Et dicitur musica, ut quidam volunt, a *mosa*, quod est instrumentum musice; ²⁵ sed secundum Hugucionem dicitur a *moys* grece, quod est *aqua* latine, quia euphonia, id est bona sonoritas, sine humore fieri non potest, vel quia iuxta aquam reperta est.

14 ISID. etym. 3, 17, 1

24 IOH. COTT. mus. 3, 1

25 Hugutio, Derivationes M 126

13 vult] wlt L^o1

14 Ethymoloyarum L^o1

16 alii, quorum] alii, quarum L^o1(?) | iubernare L^o1

17 exercidandum L^o1

18 permaneat L^o1 | scholas L^o1

19 vult] wlt L^o1 | sed] scilicet L^o1

22 <arte>] a te L^o1 cf. TH V pr. 106

24 quidam] quidem L^o1

25 Hugwicionem L^o1

► *p.285* ²⁶ Item nota: Musica est duplex, scilicet mensuralis et coral. ²⁷ Musica coral. est continua prolacio vocum. ²⁸ Musica mensuralis est, ut dicit Boecius, [est] menti iocundissima ac tripudiis elevans et decorans, vocem rectificans et mensurans, supremis placens omnibus, dans auditui gratulamen. ²⁹ Vel aliter musica mensuralis diffinitur: est cantus longis, brevibus semibrevibusque figuris mensuratus; titulatur *mensuralis* quasi apta pronuncciari sub mensura debita.

28 tripudiis] tripudissis *L*01

29 semibrevibusque] *fort.* similibusque *L*01 *cf.* *TH V pr. 146* | titulatur] *lectio incerta L*01 | mensura] *illegibile L*01

1

¹ Item notandum, quod in manu habentur omnes claves | seu signa et omnes voces in debitis locis posite, quia in ea etiam quasi omnia principia artis musice continentur. 1v

Versus: ² Disce manum tantum bene, qui vis discere cantum;

³ Absque manu frustra disces per plurima lustra.

p.417b ⁴ Item sciendum, quod secundum intencionem Iohannis Holandrini superior pars cuiuslibet digiti in manu vocatur caput sive vertex, inferior autem pars radix, locus sub vertice dicitur collum, locus autem sub collo vocatur venter.

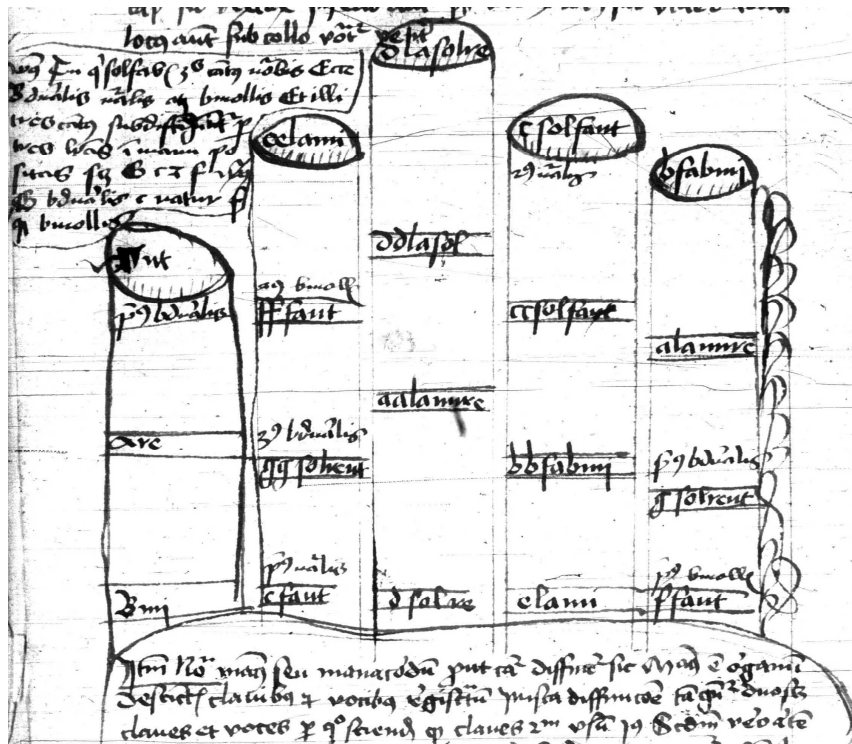
Versus: ⁵ Tu qui solfabis, ³ cantus <esse> notabis;

⁶ Ecce b duralis, naturalis, atque b mollis.

⁷ Et illi tres cantus subdistinguuntur per tres litteras in manum positas, scilicet ·G·, ·C· et ·F·

Versus: ⁸ ·G· b duralis, ·C· natura, ·F· que b mollis.

► p.286 9



	·ee·lami	·d·lasolre	·c·solfaut 2 ^{us} naturalis	·b·fa·b·mi
·F·ut primus b duralis	2 ^{us} b mollis ·ff·faut	·dd·lasol	·cc·solfa	·a·lamire
·A·re	3 ^{us} b duralis ·gg·solreut	·aa·lamire	·bb·fa·bb·mi	secundus b duralis ·G·solreut
·B·mi	primus naturalis ·C·faut	·D·solre	·E·lami	primus b mollis ·F·faut

¹⁰ Item nota: manus seu monacordum, prout capitur, diffinetur sic: Manus est organum distinctis clavibus et vocibus registratum. ¹¹ In ista diffinitione tanguntur duo, scilicet claves et voces. ¹² Pro quo sciendum, quod claves secundum usum 19, secundum vero artem sunt 20, ut sunt ·Gama·ut, ·A·re, ·Be·mi, et cetera. ¹³ Sed voces in numero sunt sex secundum Iohannem Holandrinum, quas ad opus musice assumimus, scilicet: *ut re mi fa sol la*.

¹⁴ Item monacordum apud antiquos fuit instrumentum musicum positum supra lignum concavum propter sonum aucciolem redendum mensuris et proporcionibus debite regulatum. ¹⁵ Et monacordum dicitur a *monos* grece, quod est *unum* latine, et *corda*, *corde*, quasi habens unam cordam.

¹⁶ Item notandum: <grecum> ·Γ·, id est Gamaut, ponitur in linea em et non in spacio; et ratio huius est, quod linea est dignior | spacio, quia omne spacio in hac arte fit respectu linee; seu aliter, quia, si linee non essent, spacia etiam non, quia deficiente causa deficit effectus. ¹⁷ Item *gamma* debet scribi per duo *m*, ut dicendo *gamma*, quod interpretatur *littera*, et non *gama*, quod interpretatur *mulier*. ¹⁸ Item nota: Linea sic describitur: est protraccio habens duo spacia collateralia; sed spacio diffinitur sic: est intersticiu duabus lineis distinctum.

¹⁹ Item sciendum, quod natura ipsius musice non potest haberi nisi cognitis principiis, quia de prioribus prius est speculandum. ²⁰ Sunt ergo littere quoddam principium in musica, et ergo de eis erit prior speculacio; et sunt 7 in numero, in quibus ipsa tota musica comprehenditur, scilicet ·a·b·c·d·e·f·g·, quibus 7^{tem} litteris pro fundamento ponitur medium thau ·Γ·, per quam litteram grecam in primo loco positam datur inteligi, quod musica a Grecis primordialiter est inventa. ²¹ Alie vero septem littere, sci-

13 IOH. COTT. mus. 1, 2

21 LAMBERTUS p. 254b; AUGUST. MIN. 42-43

12 bemi L01

13 opus] optus L01

14 aucciolem L01

16 <grecum>] medium L01 | est dignior lectio incerta L01

17 gamma, quod interpretatur littera, et non gama, quod interpretatur mulier] gamma, quod interpretatur mulier, et non gama, quod interpretatur littera L01 | mulier] L01 lectio incerta cf. TH V 1, 72

18 protraccio] protracio L01 | intersticiu] interspissiciu spente L01 cf. TH V 1, 74

licet ·a·b·c· etc., sunt latine, per quod datur inteligi, quod ipsa musica a Latinis est translata et ab eisdem regulariter consumata. ²² Et Ge grecum debet scribi per dimidium thau ut sic: ·Γ·; et ponitur hic licenciative, quia non est littera necessitatis, quia non ponitur in debito ordine et numero; et ergo possumus cognoscere ·G· grecum, id est thau, non esse de numero illarum litterarum; sed aliquando in necessitate ponitur pro clavi in cantu, et hoc propter descensum maiorem, quod aliquando in 2^o thono causatur.

²³ Item nota: Predictae quidem <littere> vocantur claves, et hoc illo modo, quia per eas similitudinarie cantuum diversitas clauditur ac totius p.418b musice regulata melodia reseratur; quia sicut clavis ferrea in sera volvitur et revolvitur, ita totus autem cantus ecclesiasticus in clavibus seu litteris declaratur. ²⁴ Vel ideo, quia sicut claves ferree aperiunt nobis comoda clausa ad intrandum, sic etiam iste claves aperiunt nobis noticiam omnium illarum clavium. ²⁵ Etiam vocantur signa ideo, quia per eas suum signatum, scilicet debita *solfā*, id est vocum proprietas representata, cognoscitur, in quibus etiam litteris tantummodo sex voces continentur, quibus tota musica peragatur. ²⁶ Et sunt hee sex voces, scilicet: *ut re mi fa sol la*. ²⁷ Unde Iohannes Holandrinus:

²⁸ *Ut, re, mi*, cum *fa, sol* iungas hiis, simul et *la*.

²⁹ cunctas claudit odas manus, ut plena docet illas.

³⁰ Item sciendum, quod de numero clavium alie dicuntur claves graves, alie accute, alie superacute sive excellentes.

³¹ Graves dicuntur prime octo: ·Γ·A·B·C·D·E·F·G·; et dicuntur graves quasi deorsum tendentes, quia inferiorem partem armonie componunt.

³² Etiam ex illo dicuntur graves, quia virtuosiores sunt aliis clavibus, ex quo alie claves ad illas octo sunt reducibiles.

²³ LAMBERTUS p. 254a; ANON. Carthus. pract. 3, 16

²⁵ LAMBERTUS p. 254b

²³ <littere> CS, Wingell | ac] hac L^o1 | regulata melodia reseratur] regulatam illo die reseratum L^o1 cf. TH V 1, 16 | totus] totius L^o1 | declatur L^o1

²⁴ illarum] CS, Wingell clarum L^o1

²⁵ quia per eas bis L^o1

³¹ armonie L^o1

³² reducibiles] r^{les} L^o1 cf. LZ 3, 25

³³ Sequentes vero septem a <collo> auricularis usque ad ventrem medii digiti dicuntur acute, et sunt iste: ·a·b·c·d·e·f·g·. ³⁴ Et dicuntur ideo acute, quia acuciori sono procedunt quam graves, quia sunt locate in forma seu modo superiori, scilicet dyapason, que supra in forma indicatur, quia ·a·lamire | ab ·A·re distat per octavam etc. ³⁵ Ista est vera proportio 2^v congrua et perfecta.

³⁶ Ultime vero 4^{or} a ventre medii usque ad finem monacordi et tocius manus dicuntur excelentes sive superacute sive duplicate. ³⁷ Et aditur ·e·la p.419a extra manum propter 3^{um} cantum b duralem et non ultra proceditur. ³⁸ Et dicuntur ideo excelentes, quia excelenter proficiunt vocem, vel quia omnes claves suis vocibus excedunt. ³⁹ Eciam dicuntur superacute eo, quod plus quam acutum sonum habent. ⁴⁰ Et dicuntur duplicate, et hoc intelligendum est dupliciter: ⁴¹ Uno modo, quia <per> eas sonus duplicatur, id est duplex diapason efficitur, et computando quo ad graves, quia ab ·A· gravi usque ad ·aa· duplicatum est duplex dyapason. ⁴² Alio modo, quia ibi littere sunt duplicande, ut hoc: ·aa·bb·cc·dd·ee·ff·gg·. ⁴³ Et ita predictarum divisio patet ► p.286 in his metribus:

⁴⁴ Unde claves octo graves, septem dicuntur acute,

⁴⁵ 4^{or} excellunt, quas inchoat ·aa· duplicata.

⁴⁶ Sed alia est divisio acucior predictarum clavium, et est talis, quia prime 4^{or} claves, scilicet ·G· grecum ·Γ· <·A·B·C·> dicuntur graves ex eo, quod tantum deorsum tendunt, et eciam ideo, quia nulla sedes finalis alicuius euouae, id est *seculorum amen*, <in> aliqua illarum clavium regulariter potest residere, id est finiri. ⁴⁷ Et sunt proprie claves proti plagalis. ► p.286

⁴⁸ Sequentes vero 4^{or}, scilicet ·D·E·F·G·, dicuntur finales, quia omnis cantus regulariter compositus et non transpositus in eis terminatur.

45 SUMM. GUID. 44; ANON. Carthus. nat. 7, 87; GOB. PERS. p.182a

33 <collo>] ventre L01

34 precedunt L01

45 inchoat L01

46 alia est] alias L01 euouae] euophae L01 <in>] id est L01

47 proprie] prop'y L01

⁴⁹ Post hec sequuntur 4^{or}, scilicet ·a·b·c·d·, que dici possunt afinales, quasi ad fines ex eo, quia, sicut cantus principaliter potest terminari in 4^{or} clavibus precedentibus, sic in hiis 4^{or} terminari potest minus principaliter.

⁵⁰ Demum 4^{or} claves a vertice indicis usque ad ventrem medii, scilicet ·e·f·g·aa·, dicuntur acute ex eo, quia acutis vocibus subordinantur.

⁵¹ Sed ultime 4^{or}, scilicet ·bb·cc·dd·ee·, dicuntur excelentes.

⁵² Item nota, predictarum clavium que<dam> dicuntur signate, quedam non signate. ⁵³ Signate dicuntur, que in libris et in lineis signantur, et sunt quinque: ·Γ· fundamentale, ·F· finale, ·c· acutum <·g· acutum> et ·dd· excelens. ⁵⁴ Alie vero omnes preter istas dicuntur non signate, quia non signantur. ⁵⁵ De numero autem signatarum que<dam> communiter signantur, ut ·F· finale et ·c· acutum; ·Γ· vero grecum raro signatur; ·g· acutum p.419b rarius; ·dd· excelens rarissime. ⁵⁶ Eciam signantur ·b·fa ·he·mi per duplicem modum, scilicet ·b·fa per b rotundum, et ·b·mi per h, et tunc canitur *fa* per b molle et *mi* per h durum.

49 sic] sicut *L*01

50 vertice] fertice *L*01

51 excelens *L*01

53 <·g· acutum>] *cf. TH V 2, 75*

56 per ·b·fa per ·b· rotundum *L*01

2

¹ Item sciendum quod cantus, quantum sufficit ad propositum, sic describitur: est neuma sive tropus debite principiatus et bene terminatus secundum regularum exigenciam arsim et tesim non excedens.

² Item nota: cantus est triplex, scilicet naturalis, b duralis et b mollis. ³ Et triplex est modus cantandi in manu secundum omnem musicam seu cantum, scilicet durus, qui fit cum audacia, mollis | femineus, qui fit cum timore, et naturalis, id est mediocriter formatus. 3r

Versus: ⁴ Tu qui solfabis, ^{3s} cantus <esse> notabis:

⁵ Ecce b duralis, naturalis atque b mollis.

⁶ Et illi tres cantus subdistinguuntur per ^{3s} litteras in manu positas, scilicet ·G·, ·C· et ·F·.

Versus: ⁷ ·G· b duralis, ·C· natur<a>, et ·F· que b mollis.

⁸ Et illi ^{3s} cantus subdividuntur in ^{7tem}, quia b duralis dividitur in ^{3s} secundum tria ·G· in manu, scilicet Gammaut, ·G· solreut, ·gg· solreut; naturalis in duos secundum duo ·C· in manu contenta, scilicet ·C· faut et ·c· solfaut; b mollis eiam in duos dividitur cantus penes duo ·F· in manu contenta, scilicet ·F· faut in linea in radice auricularis, et ·ff· faut. ⁹ Et hoc patet, quod, ubi sit primum ·G· in manu, ut hic Gammaut, ibi incipitur primus cantus b duralis; et ubi secundum ·G·, ibi incipitur ^{2us} cantus b duralis; eodem modo dicatur de ·C· et ·F·. ¹⁰ Item nota, quod cantus naturalis finitur in ·a·, et b mollis in ·d·, et b duralis in ·e·. ¹¹ Et hoc patet in isto:

Versus: ¹² In ·a· natura, ·d· b mollis, ·e· que b dura.

1 regularum] ^{1arum} L^o1 cf. TH V 2, 2; LZ 3, 2 | tesim] tensim L^o1

6 ·G··C· et ·F·] B C et F L^o1

8 quia] que L^o1 cf. TH V 2, 12

9 de ·C· et ·F·] D C (vel E) et F L^o1

- *p.286* ¹³ Sed diceres contra prius dicta eo, quod prius dictum est, quod ubicumque ponitur *·c·* in manu, et incipitur cantus naturalis; et etiam dictum est, quod habemus tantum duos cantus naturales; sed quia habemus tria *·c·* *p.420a* in manu et per consequens etiam deberentur <tres> cantus naturales, quod tamen est falsum. ¹⁴ Et que dicta prius, dicitur propter illam instanciam; notanter dicitur „debet incipi“; sed quia in *·cc·solfa* nullus cantus incipitur eo, quod omnis cantus incipitur ab *ut*, sed in *·cc·solfa* nullum ponitur *ut*, igitur etc.

13 est falsum] 9 falsum *L01*

14 sed in cesolfa *L01*

3

¹Item nota: Mutacio, ut hic sumitur, sic definitur: est unius cantus in alium per voces variacio. ²Vel sic: Mutacio est unius vocis pro altera in eadem consonancia et unisono posicio. ³In qua diffinitione tanguntur duo, scilicet consonancia et unisonus: consonancia est vocum debita concordancia, sed unisonus est unius et eiusdem vocis reiteracio, et est unus modus de novem modis.

⁴Item nota, quod omnis locus in manu per claves signatus vel unam vocem tantum vel plures voces representat; si unam tantum, scilicet Gamaut, ·A·re, ·Be·mi, et ultimum ·ee·la, tunc nulla fit mutacio.

Versus: ⁵Si vox est simpla, fiat mutacio nulla.

Vel sic: ⁶Unica si fuerit vox, invariata manebit.

⁷Item nota: Ideo, quare in Gamaut, ·A·re, ·Be·mi, vel in ·ee·la extra manum nulla est mutacio, quia idem non mutatur in seipsum; sed ·ee·la est propria vox ultimi cantus ^b duralis ·ge·. ▶ p.286

⁸Si autem locus in manu plures voces representat, hoc iterum est distinguendum; vel talis locus representat duas voces vel tres; si duas, hoc iterum est duplex: vel iste due voces inter se sunt unisone vel dissone; ⁹si unisone, sicut ·C·faut, ·De·solre, ·E·lami, ·F·faut in gravibus et ·ee·lami, ·ff·faut in acutis et ·cc·solfa et ·dd·lasol in superacutis vel excelentibus, tunc habent | ^{3v} duas mutaciones, quia prima mutatur in secundam ascendendo, et <e>converso secunda mutatur in primam descendendo. p.420b

Versus: ¹⁰Si duplex vox detur, bis decet, ut varietur.

Vel sic: ¹¹<Si> vox est dupla, fiat mutacio dupla.

¹²Et ratio huius est, quare in predictis illis clavibus fit mutacio, quia ille voces duplici cantui subordinantur, nec sunt inter se dissonantes, ergo ibi fit mutacio. ¹³Si vero due voces posite in eodem loco inter se sunt dissone,

6 ANON. Gemnic. 1, 3, 28

10 ANON. Gemnic. 1, 3, 29

8 talis locus] tales locus *L01* | duas voces] d'mo locus *L01* cf. *TH V 3, 13*

9 sicut] sic est *L01* | supra acutis *L01* | mutatur] muta *L01 bis*

12 cantus subordinatur *L01*

sicut ·b·fa·h·mi in vertice auricularis, et ·bb·fa<·hh·>mi in ventre fidii, ibi nulla fit mutacio. ¹⁴ Racio istius, quia iste due voces inposite, scilicet *fa* et *mi*, inter se sunt dissonantes et non sunt in uno sono propterea, quod ibi due claves ponuntur, scilicet ·b· rotundum mollem sonum representans, et ·h· quadratum, loco cuius [ut] frequenter ponitur ·h· durum sonum representans, quarum una est alcior alia. ¹⁵ Et licet ponuntur in eodem loco in manu, tamen non sunt sub uno sono, ergo, etc.

Versus: ¹⁶ Sub ·b·fa ·h·mi duas voces volo demi;

¹⁷ Quas non mutabis, quia duplex ibi clavis.

► p.286

¹⁸ Eciam potest probari taliter: primo sic, quia diverse claves diversas notas representant; sed iste due littere, scilicet ·h· et ·b· sunt huiusmodi, igitur, etc. ¹⁹ Maior patet per omnes musicos, quia diverse claves diversas important notas. ²⁰ Minor declaratur sic, quia inter ·h· et ·b· est distancia <et> diferencia, quia primum ·h· significat *mi*, secundum vero ·b· significat *fa*, ex quo quilibet suam notam tenet; ergo nulla erit mutacio. ²¹ Secundo sic probatur: quia, si ibi esset mutacio, tunc sequeretur, quod due littere essent una; consequens falsum, igitur et antecedens. ²² Falsitas antecedentis patet, quia ibi ponuntur ·h· et ·b·, queque suam notam habens; et secundum omnes musicos omnis mutacio fit in uno sono; quia ·h· quadrum est alcioris soni quam ·b· rotundum, igitur, etc.

²³ Quod autem ·b· rotundum mollem sonum representat, patet sic:

²⁴ Mollem rotundum ·b· dat, dat quadrum ·h· tibi durum.

p.421a

²⁵ Si autem locus in manu representat tres voces, sicut ·g·solreut, ·a·lamire, ·c·solfaut, tunc sextupla fit mutacio, quia primo prima vox mutatur in secundam ascendendo et econverso ^{2a} in primam descendendo; eciam prima in ultimam ascendendo et econverso ultima in primam descendendo; quinto media in ultimam ascendendo et ultima in mediam descendendo.

Versus: ²⁶ Si vox sit terna, tunc fit mutacio sena.

16 IOH. OLOM. 6 p. 22; ANON. Gemnic. 1, 3, 30

17 IOH. OLOM. 6 p. 22; ANON. Gemnic. 1, 3, 31

18 taliter] *lectio incerta L01*

22 alcioris sonus *L01*

25 primo primam vox *L01* | ^{2a} in primam secundam descendendo *L01*

²⁷ Item nota: in ascendendo vox superior mutatur in inferiorem, ut patuit. ²⁸ Item nota, quod omnis mutacio desinens in *ut re mi* semper fit ascendendo; ratio est, quia cantus plus habet ascendere quam descendere ex ordine illarum vocum. ²⁹ Et omnis mutacio desinens in *sol la fa* semper fit descendendo; ratio est, quia cantus plus habet descendere quam ascendere ex ordine illarum vocum.

Versus: ³⁰ *Ut, re, mi* scandunt, descendunt *fa*, quoque *sol, la*.

³¹ Et vox dicitur illius cantus, a quo habet principium in ordine vocum sic posito: *ut, re, mi, fa, sol, la* et e converso descendendo, etc.



4r

³² <G>ammaut, ·A·re, ·Be·mi credo non posse variari.



³³ ·ee·la non varia, extra<que> manum <tibi> dat la.



³⁴ Solfas et varias sic ·C·faut et bene mutas.

p.421b



► p.286

³⁵ Debes ·D·solre mutando sic variare.



³⁶ Sic ·E·lami varia solfando sic quoque muta.



³⁷ Mutans solfabis sic ·F·faut et variabis.

28-29 LAMBERTUS p. 256b

30 TRAD. Lamb. 2, 4, 10

34 ANON. Claudifor. 2, 3, 7; ANON. Gemnic. 2, 1, 17

35 ANON. Claudifor. 2, 4, 5; ANON. Gemnic. 2, 1, 22

36 ANON. Claudifor. 2, 5, 6; ANON. Gemnic. 2, 1, 28

37 ANON. Claudifor. 2, 6, 6; ANON. Gemnic. 2, 1, 32

33 cf. TH V 3, 58

34 Solvas Lo1

37 solvabis Lo1



38 Sicque mutandum ·G·solreut et variandum.



39 Sic ·a·lamire mutans solfando require[re].



40 Sic bene | solfamus ·c·solfaut et variamus.



41 Sicque ·d·lasolre solfans mutando resolve.



42 Sic solfans ·ee·lami muta sic quoque variando.



43 ·ff·faut sic varia solfando sic quoque muta.



44 Sic est mutandum ·gg·solreut et variandum.

p.422a

► p.286

38 ANON. Claudifor. 2, 7, 15; ANON. Gemnic. 2, 1, 42

39 ANON. Claudifor. 2, 8, 13; ANON. Gemnic. 2, 1, 54

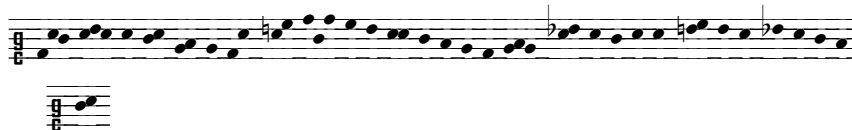
40 ANON. Claudifor. 2, 10, 18; ANON. Gemnic. 2, 1, 86

44 ANON. Claudifor. 2, 7, 15; ANON. Gemnic. 2, 1, 42

40 $\frac{G}{f}$] fa ut *add. L_o1*

42 solvans *L_o1*

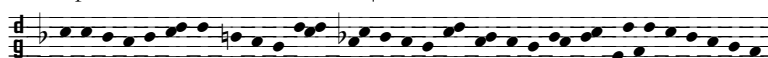
43 solvando *L_o1*

p.422b

⁴⁵ Sic ·aa·lamire solfando debes adire.



⁴⁶ Semper sic solfa, muta, varia ·cc· | solfaut.



⁴⁷ Arcem ·dd·lasol inter claves quoque tenet sol etc.

5r

► *p.287*

⁴⁸ Restat nunc de modis seu formis musice breviter videre, scilicet de vocum inter se habitudinibus, ut sciatur in monacordo, scilicet in ambitu tocius manus, et consequenter tocius musice armonia, ubi tonus vel semitonium canitur.

⁴⁹ Unde modus est modulata intensio vocum vel remissio singularum notarum; vel est diversarum vocum conveniencia immediate iuxta se positarum. ⁵⁰ Sciendum, quod noticia modorum multum valet nobis. ⁵¹ Nam sicut in octo partibus oracionis continetur, quidquid dicitur, ita novem modis modulatur omne, quod canitur. ⁵² Scitis ergo novem modis sciuntur omnes ascensus et descensus cuiuslibet cantus artificialiter. ⁵³ Sunt igitur novem modi magis usitati, licet sunt plures inusitati.

► *p.287*

⁵⁴ Primus igitur modus novem modorum dicitur unisonus, et habet fieri ex uno sono plurium notarum in eadem linea vel in eodem spacio resumptarum. ⁵⁵ Et diffinitur sic: Unisonus est unius et eiusdem vocis reiteracio; et dicitur unisonus quasi unius vocis sonus consistens in proporcione equalitatis.

51 IOH. COTT. mus. 10, 2; ANON. Pannain p. 107

45 solvando *L01*

48 canitur] causetur *L01* cf. *TH V 3, 59; LZ 3, 71*

52 sciuntur] sumuntur (?) *L01*

53 sunt] *lectio incerta L01* | inusitate *L01*

55 est] et *L01*

⁵⁶ Et iste modus est quasi caput omnium aliorum modorum, quia habet se sicut principium inter alios modos, quia omnes alii modi ab eo trahunt originem. ⁵⁷ Et iste modus improprie dicitur modus eo, quod nec intenditur neque remittitur; id est, nec elevatur neque deprimitur. ⁵⁸ Recte enim sicut positivus gradus improprie dicitur gradus; <quia> ponitur pro fundamento omnium aliorum graduum, ⁵⁹ et <nominativus> dicitur <casus> eo, quod alii casus cadunt ab eo, ⁶⁰ sic unisonus dicitur modus, quia est omnium aliorum modorum fundamentum. ⁶¹ Et fit sex modis secundum sex voces, scilicet *ut re mi fa sol la*; quolibet enim istarum vocum resumptarum aliquociens in spacio vel in linea dicitur unisonus. p.423a

Versus: ⁶² Unisonus clave solet in una resonare.

Vel sic: ⁶³ Unisonus clavem tantummodo postulat unam.

⁶⁴ 2^{us} modus est semitonum, et diffinitur sic: ⁶⁵ semitonum est unius vocis in proximam immediatam modica et debilis intencio vel remissio, id est, elevacio vel depresio. ⁶⁶ Et dicitur semitonum a *semis*, id est *imperfectus*, et *tonus*, quasi non perfectus tonus, quia imperfecte sonat respectu toni, cum distancia sit contraxior quam distancia toni. ⁶⁷ Et tantum habet fieri duobus modis, | scilicet *fa mi*, *mi fa*. 5v

Versus: ⁶⁸ *Fa mi* semitonum modulacio dat tibi rectum.

► p.287 ⁶⁹ Notandum, quod quidam dicunt, quod omnes falsetas esse in illo modo, qui dicitur semitonum; quod tamen est falsum, quia semitonum fit ex *fa* et *mi* et e converso. ⁷⁰ Sed falseta non semper habet *fa mi*, sed etiam *sol fa*, etc., et ergo illi male dicunt. ⁷¹ Sed melius dicitur falseta quasi falsa nota, id est, non omnino perfecta.

58 positivus] positus L^o1 | ponitur pro] pro ponitur L^o1

59 <nominativus>] utique (?) L^o1 cf. TH III 5, 25; TH XI 2, 18; TH XIII 3, 48; TH XV 7, 28; TH XIX 559

60 unisonus] unius sonus L^o1

65 intencio] intocio L^o1

66 contraxio L^o1

71 quasi] quam L^o1

⁷² 3^{us} modus est tonus, et habet fieri inter voces regulares duas proximas in ascensu et descensu. ⁷³ Tonus, sicut hic capitur, diffinitur sic: est saltus unius vocis in proximam et immediatam potenter et viriliter sonans. ⁷⁴ Vel secundum Guidonem: est adherencia duarum vocum plenum sonum emitencium sine aliquo intervallo, id est distancia.

⁷⁵ Et dicitur a tonando, id est potenter et viriliter sonando, quia fortem et potentem habet vocem sive sonum respectu semitonii. ⁷⁶ Et habet fieri quatuor modis; scilicet *ut re*, <re> *mi*, *fa sol*, *sol la*, et econverso.

Versus: ⁷⁷ Dant *fa sol la* tonos vel *ut re mi* tibi plenos.

⁷⁸ Quartus modus est semiditonus, et habet fieri, quando aliquis ascensus vel descensus fit ex duabus vocibus semitonio incluso, ut dicendo *re fa*, *fa re*, *mi sol*, *sol mi*. ⁷⁹ Et diffinitur sic: semiditonus est unius vocis in 3^{am} debilis intencio vel remissio. ⁸⁰ Et dicitur a semitonio et <di>tono, vel dicitur a *semis*, *imperfectus*, et *ditonus* et dirigit saltum suum in terciam sicut ditonus. ⁸¹ Et differunt in hoc, quod ditonus numquam in suo ambitu et termino semitonum includit, semiditonus vero semper. ⁸² Et habet fieri duobus modis, scilicet *re fa*, *mi sol* et econverso.

Versus: ⁸³ Semique ditonus est cum *sol mi* vel *fa re* iungis.

Vel sic: ⁸⁴ *Sol mi* vel *fa re* vult semiditonus esse.

⁸⁵ Quintus modus est ditonus, et habet fieri, quando ad 3^{am} clavem fit transitus duobus tonis inclusis, scilicet *fa la*, *la fa*, *ut mi*, *mi ut*. ⁸⁶ Et diffinitur sic: Ditonus est saltus unius vocis in 3^{am} plene et viriliter sonans. ⁸⁷ Et dicitur a *dia*, quod est *duo*, et *tonos*, quasi duos tonos <con>tinens. ⁸⁸ Et habet fieri duobus modis, scilicet *ut mi*, *fa la*, et econverso.

Versus: ⁸⁹ Ditonus est *ut mi* vel *fa la* cum sibi iungit.

⁷⁴ ANON. Carthus. pract. 15, 14; THOM. BAD. p. 84; CONTR. Volentibus I p. 24a

⁷⁵ IOH. COTT. mus. 8, 6; IOH. OLOM. 7 p. 31; ANON. Gemnic. 2, 2, 12; GOB. PERS. p. 184a

⁸⁷ LAMBERTUS p. 258b

⁷³ saltus in unius *Lo1*

⁷⁴ Guidonem] gbidonem *Lo1* | vocum duarum vocum *Lo1*

⁸⁰ et *ditonus*] et itonus *Lo1*

⁹⁰ Sextus modus est dyatasseron, et habet fieri, quando fit descensus vel ascensus de aliqua voce in quartam proporcionabiliter sonans. ⁹¹ Et dicitur a *dya*, id est *de*, et *thasseron*, id est *4^{or}*, quasi saltus de una voce in *4^{am}*. ⁹² Et constat ex duobus tonis et uno semitono. ⁹³ Et habet fieri *3^{ibus}* modis, scilicet *ut fa, re sol, mi la* et econverso. p.424a

Versus: ⁹⁴ *Sol re* cum *mi la* dyatasseron est, simul *ut fa*.

⁹⁵ Et iste modus solum dividitur in *3^{es}* species.

⁹⁶ Septimus modus est dyapente, et habet fieri quando fit aliquis ascensus vel descensus de una voce in *5^{am}*, et est dulcissima concordancia. ⁹⁷ Et diffinitur sic: Dyapente est saltus ab una voce in *5^{am}* dulciter et iocunde resonans. ⁹⁸ Et dicitur a *dya*, id est *de*, et *pentha*, id est *quinque*, quasi de quinta, ad *5^{am}*. ⁹⁹ Et iste modus potest etiam fieri per totum gamma cum omnibus suis proprietatibus. ¹⁰⁰ Et constat ex *3^{ibus}* tonis et uno semitono et fit *4^{or}* modis: *ut sol, re la, mi mi, fa fa*.

Versus: ¹⁰¹ Dat voces quinque tibi contextas dyapente.

¹⁰² Infra si saltum capias vel in altum.

¹⁰³ Bis binas species in eo querere debes

¹⁰⁴ Cantando *re la, sol ut, mi mi*, quoque *fa fa*.

¹⁰⁵ Octavus modus dicitur semitonum cum dyapente, et habet fieri, quando aliquis ascensus vel descensus fit de una voce in sextam, sic tamen, quod sexta vox sit semitonium. ¹⁰⁶ Et describitur sic: Semitonium cum dyapente est saltus unius vocis in sextam imperfecte sonans. ¹⁰⁷ Et dicitur a *semis*, quod est *imperfectus*, et *tonus*, quasi imperfectus tonus cum dyapente; est enim compositus ex semitono et dyapente.

► p.287 ¹⁰⁸ Et iste modus alibi fieri non potest nisi, ubi semitonium in sexta voce reperiri potest; quia si alibi fieret vel inveniretur, tunc statim duo modi essent unus modus, quod est falsum, ut dictum est. ¹⁰⁹ Ergo oportet, ut inveniatur in sexta nota semitonium.

101 HUGO SPECHTSH. 345

102 HUGO SPECHTSH. 348

104 HUGO SPECHTSH. 349

107 LAMBERTUS p. 257b-258a

95 dividitur] diffiditur *Lo1*

103 Bis] Vis *Lo1*

¹¹⁰ Et fit dupliciter, scilicet in ascendendo et descendendo de una voce in sextam, et in fine sexte semitonium includendo.

¹¹¹ Et constat ex tribus tonis et duobus semitoniis ita, quod a semitonio incipiat et in semitonio finiatur. ¹¹² Et fit dupliciter, scilicet in ascendendo et descendendo, ut de ·E· gravi in ·C· acutum, et econverso.

Versus: ¹¹³ <Sepe> semitonum iungit sibi diapente.

¹¹⁴ Nonus modus est tonus cum dyapente, et fit de 6^{ta}, ad 6^{tam}, tam in ascensu quam in descensu. ¹¹⁵ Et diffinitur sic: Tonus cum dyapente est saltus unius vocis in 6^{tam} potenter et viriliter sonans. ¹¹⁶ Et dicitur a tono et dyapente, <quia ex tono et dyapente> est compositus. ¹¹⁷ Constat enim ex 4^{or} tonis et uno semitonio, et fit dupliciter, scilicet ascendendo et descendendo, ut de ·C· gravi in ·A· acutum et econverso.

Versus: ¹¹⁸ Cum dyapente tonus aliter non fit sociatus:

¹¹⁹ Sex voces, que dato dyapente tono sociato.

¹²⁰ Additur ex precedentibus modis decimus modus, scilicet dyapason, ¹²¹ et hic fit ex concordancia earundem litterarum, ut de ·A· gravi in ·A· acutum, de ·G· in ·g· et ceteris tam in ascensu quam in descensu.

¹²² Et diffinitur sic: Dyapason est saltus ab una voce in octavam dulcissime sonans. ¹²³ Et constat ex quinque tonis et ex duobus semitoniis. ¹²⁴ Et dicitur a *dya*, quod est *de*, et *pason*, *totum*, quia fit ex omnibus modis, vel quia continet in se omnes alios modos. ¹²⁵ Vel dicitur a *dya*, quod est *duo*, et *pason*, *proportio*, quia fit de una littera in aliam proxime sequentem sibi similem in specie.

110 includendo] in andendo L^o1 cf. TH V 3, 137

112 de ·E· gravi] d e gravi L^o1

116 cf. TH V 3, 142

117 descendendo] ascendendo L^o1

118 dyapente L^o1 | non fit] modo fit L^o1 cf. TH XIII 3, 176

119 tono] tonus L^o1

121 earundam L^o1

122 Et diffinitur] Et² L^o1 | uno L^o1

124 de e et pason L^o1

125 simili L^o1

¹²⁶ Item nota: Quidam musici ultra illos novem modos superaddunt 4^{or}
 6^v modos inusitados, qui ex his | componuntur, et sunt isti: tritonus, semi-
 dyapente, semiditonus cum dyapente, ditonus cum dyapente.

¹²⁷ Tritonus diffinitur sic: est saltus ab una voce in 4^{am} dure et viriliter
 sonans. ¹²⁸ Et dicitur a *tris*, quod est 3ⁱ, et *tonus*, quasi constans ex 3^{ibus} tonis
 nullo intercluso semitonio. ¹²⁹ Et tantum habet fieri uno modo, scilicet de
fa in *mi* durum, id est de ·f·faut in ·b·fa·h·mi, et econverso.

Unde versus: ¹³⁰ Tritonus cum *fa mi*, vel econtra fertur haberi.

¹³¹ Sed semidiapente est saltus unius vocis in 5^{am} imperfecte sonans. p.425a
¹³² Et iste modus alibi fieri non potest, nisi ubi fit ascensus vel descensus
 de una voce in 5^{am}, ita tamen, quod a semitonio incipiatur, et ultima vox in
 semitonio finiatur, ut est de ·B· gravi in ·F· grave, id est de ·B·fa·h·mi in
 ·F·faut, vel de ·E·lami in ·b· rotundum. ¹³³ Et constat ex duobus tonis et
 duobus semitoniis.

¹³⁴ Sed semiditonus cum dyapente sic diffinitur: est ascensus vel descen-
 sus ab una voce in 7^{am} debiliter sonans, ut de ·D· gravi in ·c· acutum et
 econverso. ¹³⁵ Et constat ex quatuor tonis et duobus semitoniis.

¹³⁶ Sed ditonus cum dyapente est ascensus vel descensus ab una voce in
 7^{am} viriliter sonans, ut de ·C· gravi in ·b· acutum, et econverso. ¹³⁷ Et con-
 stat ex quinque tonis et uno semitonio.

¹³⁸ Item sciendum, quod sufficiencia istorum modorum, similiter et ex-
 empla de omnibus hiis predictis modis tam usitatis quam inusitatis patent
 in ista figura sequenti.

126 Quidam] quidem L^o1 | illos] illas L^o1

129 *fa* in *m*] *fa mi mi* L^o1

130 econtra] equa L^o1 | habere L^o1

131 Sed] Se L^o1

132 incipiatur] in inpiatur L^o1 | finiatur] finatur L^o1

p.425b

139 Omnis
cantus
aut fit

140 Una consonancia sic est unisonus

141 Secunda {
intensa debiliter sic est
semitonum
intensa potenter sic est
tonus

142 Tercia {
debiliter sic est
semitonus
potenter sic est
dionus

143 Quarta {
debiliter sic
dyataseron
potenter est
tritonus

144 Quinta {
debiliter sic est
semidyapente
potenter sic est
dyapente

145 Sexta {
debiliter sic est
semitonium cum dyapente
potenter sic est
tonus cum dyapente

146 Septima {
debiliter sic est
semitonus cum dyapente
potenter sic est
dionus cum dyapente

147 Octavus superaditur
dulcis dyapason

148 Ter ter-ni sunt mo-di, qui-bus om- nis can-ti- le- na con- te- xi- tur,
sci-li- cet u-ni-so-nus, se-mi- to-ni-um, to-nus, se-mi- di- to-num,

148 HERMANN. mod.

146] b *add. supra lineam Lo1*

147 *dulcis] lectio incerta Lo1*

di-to-nus, dy- a- tas-se-ron, dy-a-pen-te,

se- mi-to-ni-um cum dy- a-pen-te, to-nus cum dy- a- pen-te,

ad hec mo-dus dy- a - pa- son;

7_v sic quem de- le-ctat, e-ius | hunc mo-dum es- se co-gno-scat.

► p.287 Cum-que tam pau-cis clau-su-lis to-ta ar- mo- ni-a for-me-tur,

u-ti-lis-si-mum est e- os al-te me-mo- ri-e com - men-da- re

nec pri-us <ab hu-ius-mo- di stu- di - o re-si-li-re, do-nec vo-cum in-ter-val-lis

a-gni-tis ar-mo-ni-e to-ci-us | fa-cil-li-me que-at com-pre-hen-de-re no- ti-ci-am.

e u o u a e>

p.426a

148 semitonium] *om. L_o1 et corr. manu posteriori* | semitonium cum diapente] semiditonum cum diapente *L_o1*

L_o1
 dy-a-pa-son dy-a-pa-son
 Cumque tamque paucis *L_o1*

¹⁴⁹ SEQUITUR DE NATURIS CONIUNCTARUM.L_o2 37r

¹⁵⁰ Pro quo advertendum: possit aliquis querere, quid est coniuncta; cui
 p.426b respondendum est, quod coniuncta secundum vocem hominis vel instru-
 menti est facere de tono semitonium et econverso de semitonio tonum.
¹⁵¹ Nam in eo loco, in quo solebat esse semitonium, per coniunctam sumi-
 tur tonus; similiter in loco, in quo solebat esse tonus, per coniunctam ha-
 betur semitonium; et cum dicitur *mi fa*, ubi solebat dici *re mi*, et de simi-
 libus. ¹⁵² Eciam pro *fa sol*, *mi fa*, hoc modo fit de tono semitonium et econ-
 verso.

¹⁵³ Et non est intellegendum, quod tonus mutetur in semitonium et
 econverso semitonium in tonum, sed in loco, in quo solebat esse semi-
 tonium, per coniunctam fit tonus et econverso. ¹⁵⁴ Et sciendum, quod
 omnis coniuncta signata per b molle dicitur *fa*; sed per h quadratum dicitur
mi, loco cuius frequenter <ponitur> h.

¹⁵⁵ Cum ergo cognicio talium coniunctarum necessaria sit in cantu plano
 et eciam organico, idcirco | videndum diligenter est de eis et scrutandum. L_o1 8r
¹⁵⁶ Sunt autem octo in numero, scilicet 4^{or} superiores et 4^{or} inferiores.

¹⁵⁷ De quibus prima coniuncta accipitur in<ter> ·A· et ·B·, ut inter ·A·re
 et ·B·mi, et signatur in ·B· gravi, id est in ·B·mi, per b molle, et erit ibi *fa*.
¹⁵⁸ Et hoc patet in illo responsorio *Sancta et immaculata* in loco, in quo dicitur
non poterant.

 150 LAMBERTUS p. 258a

 150 possit - respondendum est] om. L_o2 | instrumentum L_o2

 151 habetur] habet L_o1 | et cum dicitur] ut dicitur L_o2 | ubi] ut L_o1L_o2 | re mi] re fa
 L_o1L_o2 | et de] et sic de L_o2

 152 pro] per L_o1L_o2

 153 et econverso] econverso L_o1

 154 molle] mole L_o1 | mi] m L_o1 | <ponitur>] om. L_o1L_o2 cf. TH V 3, 188

 155 plano] pleno L_o1 | diligenter de eis et scrutandum L_o1 | diligenter est de eis ac
 considerandum L_o2

 157 mole L_o1

 158 poterant] poteteant L_o1

¹⁵⁹ Similiter exemplificari potest de eadem coniuncta in responsorio, quod cantatur de apostolis, scilicet *Fuerunt sine querela*. ¹⁶⁰ Et hoc est verum, si incipitur in ·A· gravi, id est in ·A·re, in quo canitur coniuncta predicta in loco, in quo dicitur *calicem Domini*.

¹⁶¹ Similiter in hoc responsorio *Emendemus in melius* canitur eadem coniuncta in loco, in quo dicitur *et miserere*. ¹⁶² Et in quampluribus aliis locis cantuum regularium prima coniuncta possit cantari.

¹⁶³ Sed tamen si aliquis evitare vellet predictas coniunctas, tunc hoc responsorium, scilicet *Sancta et immaculata*, incipi debet in ·a· acuto, id est in ·a·lamire. ¹⁶⁴ Sed sequencia duo responsoria, scilicet *Fuerunt sine querela* et *Emendemus* incipi debent in ·E· finali, id est in ·E·lami. p.427a



¹⁶⁵ Secunda coniuncta incipitur inter ·D· et ·E· finales, id est inter ·D·solre et ·E·lami, et signatur in ·E· gravi per b molle sic, quod ibi erit *fa*, ¹⁶⁶ ut patet in antiphona, que canitur de sancto Gregorio, scilicet *Gloriosa sanctissimi*, in loco, in quo dicitur *et precibus*.

¹⁶⁷ Similiter eadem coniuncta habetur in hoc responsorio *Gaude Maria virgo* in loco, | in quo canitur *interemisti*, et eciam in hac antiphona *O crux gloriosa*, in loco, in quo dicitur *et admirabile signum*, si utrumque eorum |

L01 8v
L02 37v

164 ANON. Carthus. pract. 16, 20

160 in quo dicitur] *om. L02*

162 in quampluribus] numquam pluribus *L01L02 cf. TH V 3, 201*

163 in ·a· acuto] in acuto *L01*

164 *L02*
non pot - e - rant non poterant
 L02
ca-li-cem Do - mi - ni calicem Domini

165 id est] et *L01*

167 *virgo*] *om. L02* | in loco quo dicitur *interemisti L02* | *admirabile*] mirabile *L01*

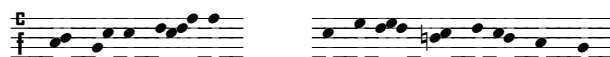
iniciu[m] incipit in ·D· finali, id est in ·D·solre, ut patet cuilibet sagaciter intuenti. ¹⁶⁸ Et eciam in locis aliis quampluribus eadem coniuncta potest cantari. ¹⁶⁹ Si autem velis predictas coniunctas evitare, incipe cantum predictum, videlicet *Gaude Maria*, et *O crux* in ·E· finali, id est in ·E·lami.



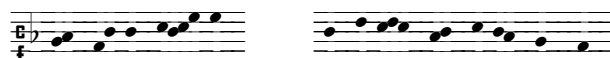
Glo - ri - o - sa sanc - tis-si-mi <...> et pre - ci - bus

¹⁷⁰ Tercia coniuncta accipitur inter ·F· et ·G· finales, id est inter ·F·faut et ·G·solreut, et signatur in ·F· gravi per b quadratum sic, quod ibi cantetur *mi*, ut patet in illa communionem *Beatus servus* in loco, in quo dicitur *vigilantem*. ¹⁷¹ Similiter posset exemplificari in aliis cantibus de eadem coniuncta, ut patet sagaciter intuenti in exemplis sequentibus.

¹⁷² Si autem volueris predictam coniunctam evitare, tunc incipe illam communionem in ·a· acuto, id est in ·a·lamire per primum cantum b mollem, ut patet in sequentibus:



Be - a - tus ser - vus <...> in - ve - ne - rit vi - gi - lan - tem



Be - a - tus ser - vus <...> in - ve - ne - rit vi - gi - lan - tem



Glo - ri - a in ex - cel - sis De - o

Missus est angelus

► p.287

167 incipit] om. L02 | incipit] incupit L01

169 predictas coniunctas velis L02 | videlicet] scilicet L02 | in ·E· finali] in finali L01 | id est] et L01

ex.:

add. L02

170 signat L01 | canetur L02 | illa] illo L01

171 sagaciter] lectio incerta L01 om. L02

172 coniuncta L01 | illam] ilam L01 | ut patet] lectio incerta L01 | textum ad exempla et transpositio communionis „Beatus servus“ om. L02

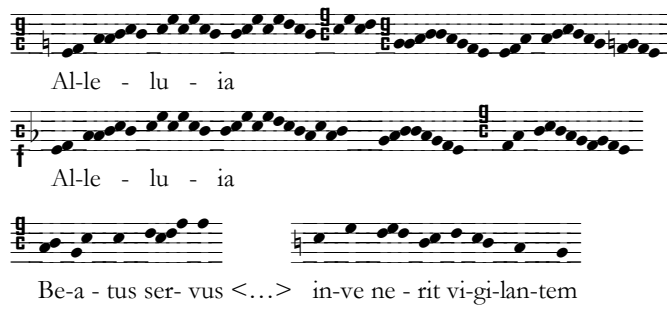
L01

Beatus

¹⁸¹ Quinta coniuncta incipitur inter ·c· et ·d· acutum, id est inter ·c·solfaut et ·d·lasolre. ¹⁸² Et signatur in ·c· acuto per h quadratum, sic quod ibi erit *mi*, ut patet in hoc iubilo, videlicet *Alleluia*, quod canitur de assumptione virginis Marie, *Asumpta est Maria in celum*, et hoc est verum, si incipitur in ·a· acuto, id est in ·a·lamire, ut patet in exemplo sequenti.

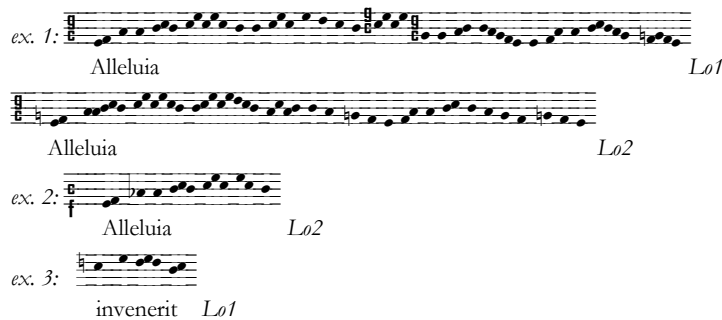
¹⁸³ Si autem in predicto iubilo coniunctam evitare volueris, incipe ipsum in ·F· finali, id est in ·F·faut per primum cantum b mollem, quod ibidem debet etiam terminari, ex quo est quinti toni, ut patet etiam in exemplo sequenti.

¹⁸⁴ Similiter potest exemplificari predicta coniuncta in hac communione *Beatus servus* in loco prealegato, videlicet *invenerit vigilantem*, si incipitur in dyapente, scilicet in ·b· acuto, id est in ·b·fa·b·mi, ut patet in ultimo exemplo sequenti, etc.



L01 9v

-
- 181 inter] in L02 | acutum] acutas L01 |
 182 per] om. L02
 183 post 184 L02
 183 predicto] procedenti L01 | coniuncta L01 | molem L01 | etiam debet L02
 184 *invenerit*] *inverit* L01 id est] om. L02

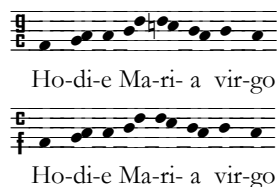


¹⁸⁵ Sexta coniuncta accipitur inter ·d· et ·e· acutas, id est inter ·d·lasolre et ·ee·lami et signatur in ·e· acuto per b molle sic, quod ibi erit *fa*, ut patet p.429a
 in hac antiphona *Immutemur* in loco, in quo dicitur *ieiunemus*. ¹⁸⁶ Similiter
 ▶ p.287 exemplificari potest de eadem coniuncta in hoc introitu *Adorate Deum* in loco, in quo dicitur *Deum*, similiter in aliis locis quampluribus aliorum cantuum regularium, ut patet in istis exemplis.



¹⁸⁷ Septima coniuncta accipitur inter ·f· et ·g· acutas, id est inter ·ff·faut et ·gg·solreut et signatur in ·f· acuto per b quadratum sic, quod ibi erit *mi*, ut patet in hac antiphona *Hodie Maria virgo*, in loco, in quo dicitur *Maria*, si eius initium reperitur in ·b· acuto, id est in ·b·fa·b·mi, ut patet in exemplo sequenti.

¹⁸⁸ Si autem in prefata antiphona illam coniunctam evitare volueris, incipe prefatum cantum in ·E· finali, id est in ·E·lami per primum cantum naturalem, ut patet etiam in exemplo sequenti, etc.



185 accipitur] om. L02 | mole L01 | Immutetur L02

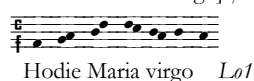
186 in quo dicitur] ubi dicitur L02 | locis] om. L02 | aliorum] om. L02 | ut patet in istis exemplis] om. L02

ex.: Immutetur L02 | ieiunemus] b rotundum om. L01 | Adorate Deum] b rotundum om. L01

187 g et f L01 | ggsolreut et fffaut L01 | reperitur] recipitur L02 | id est] hoc est L02

188 incipe prefatum cantum] ipsam incipe L02 | etiam] om. L02 | etc.] om. L02

ex.: Hodie Maria virgo] † om. L02



Hodie Maria virgo L01

¹⁸⁹ Octava coniuncta accipitur inter ·g· acutum et ·aa· superacutum, id est inter ·gg·solreut et ·aa·lamire, et signatur in ·aa· superacuto per b molle sic, quod ibi erit *fa*. ¹⁹⁰ Et huic vero coniuncte musici non assignant verum locum determinatum, sed rationi commitunt. ¹⁹¹ Illo tamen non obstante | sagax et subtilis cantor sibi ipsi potest eam adinvenire exemplificando de ea sicut in predictis.

L01 10r

L02 38v

¹⁹² Et sciendum: mensuriste in locis, in quibus commituntur coniuncte, solent ponere tale signum # #. ¹⁹³ Sed organiste ipsis notis solent adiungere quamdam virgulam per modum crucis +.

¹⁹⁴ Item nota, quod hee autem coniuncte ideo sunt hic posite et exemplificate, quia tam cantus organicus quam etiam planus sine eis nequaquam cantari potest, ut patuit in exemplis iam dictis. ¹⁹⁵ Similiter in aliis organicis cantibus exemplificari possis, quod fideli relinquitur traditori artis musicalis. ¹⁹⁶ Et ideo coniuncte predictae memorie diligenter sunt commendande cum exemplis earum prenumeratis; etc.

¹⁹⁷ Item nota: tria sunt semitonium in manu.

¹⁹⁸ Primum consideratur scilicet, ubi hec vox *mi* includitur cum illa voce *fa*, et hoc est commune semitonium et principalius.

¹⁹⁹ Secundum est, quod canitur ex b quadrato, et locatur inter tonos perfectos, ut inter ·C· et ·D· graves, inter ·F· et ·G· finales, inter ·c· et ·d· acutas. ²⁰⁰ Hec omnia representant hanc vocem *mi* sicut suum principium.

► p.288

²⁰¹ Tercium semitonium canitur in b rotundo, et locatur inter tonos perfectos, ut inter ·D· et ·E· graves, inter ·G· grave et ·a· acutum, et inter

189 superacutum] *lectio incerta* L01 | id est inter] *om.* L01 hoc est inter L02

190 vero] *om.* L02 | determinatum] *illegibile* L01 in determinatum L02

191 tamen] vero L02

192 ipsis notis solent] solent ipsis L02

194 nota] notandum L01 | autem] *om.* L02 | organicus] fractus L02 | iam dictis] predictis L02

195 cantibus] cantus L01 | possit L02 | relinquitur L01

196 predictae coniuncte L02 | diligenter diligenter L01 | prenumeratis] prenatratis (?) L01 *lectio incerta* L02 | etc.] *om.* L02

198 Primo L02 | scilicet ubi hec vox] ubi hec vox scilicet L02

199 canitur] *om.* L02 | tonos] *om.* L02 | ·C· et ·D· graves] E et D graves L01L02 | ·F· et ·G· finales] E et F finales L02 | inter] *om.* L02 | ·c· et ·d· acutas] d et e acutas L01L02

201 ·G· grave et] g grave inter L01

·d· et ·e· acutas. ²⁰² Et hec omnia representant *fa* sicut suum principium, a quo descendunt.

► p.288

²⁰³ Et iste due species dicuntur improprie semitonium, sed potius flente sive coniuncte, quia non sunt in isto modo, qui dicitur semitonium, ut patet cuilibet, quemadmodum prius tractatum est in modo musicali, qui dicitur semitonium, etc.

p.430a

L01 10v

²⁰⁴ Item pro meliori informatione hic etiam advertende sunt, que denominationes neumarum sive signa musice, etc.



²⁰⁵ Eptaphonus, strophicus, punctus, porrectus, ocriscus.

²⁰⁶ Virgula, cepholicus, clinis, quilisma, podachus.

²⁰⁷ Scandicus, salichus, climachus, tortulus, anchus.

²⁰⁸ Appressus minor ac maior.

205-208 NEUM. Eptaphonus

201·d· et ·e· acutas] d et e acutos L01

203 Et iste due species] Et iste ultime scilicet semitonium due L01 | seu coniuncte L02 | ut patet cuilibet, quemadmodum] ut patet cuiibet quem etiam admodum L01 | tractatum] extactum L01 | semitonium etc.] rel. desunt L02

205 ocriscus L01

206 clinis] elirus L01

207 climachus L01

4

¹Nota: tonus sic diffinitur, ut hic sufficit: Thonus est debita tropi, id est <cantus>, comprehensio regularis cantus respectu principii, finis, <arsis> et thesis. ²Item thonus alio modo sic diffinitur: est certa lex vel regula tropum cantus coralii principiandi <vel> finiendi secundum arsim et thesim, per quam de quo<libet> in fine communiter iudicamus.

³Sciendum, quod octo sunt thoni, et quondam dumtaxat 4^{or} erant ad 4^{or} sedes tonorum, scilicet ·D·E·F·G·. ⁴Nam moderni comprehenderunt incongruens esse uni et eidem tono ascensum tribuere et descensum, cum unus tonus naturaliter sursum tendit, et alter deorsum; ergo isti quatuor in octo per modernos divisi sunt. ⁵Et qui naturaliter sursum tendunt et ad acutas, autenti vocantur ab 'autenton' de greco, quod est autoritas in latino eo, quod ascendendi auctoritatem habent. ⁶Reliqui vero, quorum cantus naturaliter descendit, plagales vocantur, quasi subiugales dicuntur eo, quod in gravibus moram faciunt.

⁷Dicunt tamen | quidam, quod quamvis apud Grecos tantummodo 4^{or} 11r
toni fuerunt nomina<ti>, scilicet prothos, deutros, tritos et tetrartos, nichilominus tamen ex hiis 4^{or} alii 4^{or} resultabant, quia quilibet predictorum in duos dividebatur, videlicet in autentum et in plagalem, id est in <magistrale> et subiugalem vel principalem et collateralem. ⁸Illos enim tonos, quos nos impares consideramus, sicut sunt primus, 3^{us}, 5^{us} et septimus, ipsi Greci dixerunt autentos et nos principales vel magistrales ex eo, quod communiter suum *Euouae* et suum versum alcius assumunt. ⁹Quos vero tonos nos pares consideramus, sicut sunt 2^{us}, 4^{us}, sextus et octavus, ipsi Greci dixerunt vel plagales vel colaterales ex eo, quod communiter suum *Euouaen* et suum versum et discursum gravius, id est declivius, assumunt. ¹⁰Unde Iohannis Holandrini:

2 cf. Ps.-ODO dial. p. 257

3 IOH. COTT. mus. 10, 3

1 <cantus>] cf. LZ 4, 9

2 diffinitur] diuinitur L^o1 | quo<libet>] quos L^o1 cf. TH V 4, 12

3 dumtaxat L^o1

7 quidam] quidem L^o1 | nomina<ti>] cf. TH V 4, 18; LZ 4, 21 | <magistrale>] graciale L^o1

8 versum versum L^o1

9 coletarales L^o1

¹¹ Primum cum terno, sic quintum, septimum atque

¹² autentos dic esse simul reliquosque plagales.

¹³ Quod vero autentus ascendit et plagalis descendit, <patet> per hunc versum:

¹⁴ Vult descendere par, sed vult scandere tonus impar.

Vel sic: ¹⁵ Impar it supra tonus, par ambulat infra.

¹⁶ Est autem notandum, quod tonus gregorianus sive cantus continet p.431a
octo tonos, quorum quatuor autenti vocantur, et 4^{or} plagales dicuntur. ¹⁷ Et dicuntur autenti ideo, quod sumunt dyapente, id est quintam cordam, a sua sede finali, et ipsam pluries reverberant cum suo dyapason, id est octava
▶ p.288 corda. ¹⁸ Reliqui vero 4^{or} dicuntur ideo plagales, quia plagentur a suis auten-
tis ita, quod autenti quandoque decidunt in cursum suorum plagalium, scilicet in cordam gravem, que canitur ·A·re vel ·B·mi contra regulam.

¹⁹ Hii autem <octo> toni habent quatuor sedes regulares, in quibus omnes iubili et omnis cantus regularis simul et carmina non transpositi terminantur. ²⁰ Primi autem autenti et sui plagalis, id est 2ⁱ toni, est sedes et finalis corda ·D·solre; tercii et quarti ·E·lami; quinti et sexti ·F·faut; septimi et octavi ·G·solreut.

Versus: ²¹ Primus et alter ·D· tenent, ·E·que tercius quoque quartus;

²² ·F· quintus, sextus; ·G· septimus atque supremus.

Vel sic: ²³ In *re* pri-, secun-; ter- quar- explicit in *mi*;

²⁴ In *fa* quin- aut sex-; sep- aut oc- explicit in *sol*.

11v ²⁵ Et notandum, quod in illis quatuor litteris vel clavibus iam | enumeratis non semper finiuntur toni seu cantus, sed etiam in aliis, scilicet in ·a·b·c·d· acutis, id est in ·a·lamire, ·b·fa·h·mi, ·c·solfaut, ·d·lasolre, que alio nomine dicuntur affinales, et hoc ideo, quia sicut <cantus> principaliter terminari <potest> in quattuor clavibus prius enumeratis, sic in hiis 4^{or} terminari potest minus principaliter. ²⁶ Et illo modo in hac arte

11 septimus L^o1

14 tonos L^o1 | Vel sic] Ole (?) L^o1 cf. TH V 4, 24

17 quintam] coniunctam L^o1 | plures L^o1 | pluries reverberant] plures reverebant L^o1

19 <octo>] 4^{or} L^o1

20 septimi] Sexti L^o1

25 dicunt L^o1 | <cantus>] cf. TH V 4, 61

simplices huiusmodi cantus solent in dubium provocare ex eo, quod in clavis finalibus regulariter non terminantur. ²⁷ Ex hoc eos nonnulli irregulares affirmant esse. ²⁸ Cum tamen quamplures cantus diversorum tonorum in propria sua sede aliquando causa ·b· mollis, nunc causa defectus toni vel semitonii stare non possunt, ideo ad loca transferunt aliena; propterea irregulares iudicare non debemus, sed cantus transpositos nominare. ²⁹ Quod per hos versus cito poteris comprobare:

Versus: ³⁰ ·D· vel ·a· primus requiescit atque 2^{us}.

³¹ Et secundum antiquos, 2^{us} tonus etiam terminabatur in ·G·. ▶ p.288

Versus: ³² Et quandoque 2^{us} in ·G· retinet sibi sedem;

³³ Tercius <et> quartus in ·E· vel ·b· requiescunt.

³⁴ Et notandum, quod 4^{us} tonus etiam terminatur in ·a·lamire, videlicet quando cantus 4^{ti} toni modulatur sub ista melodia, videlicet *Stetit angelus*; similiter *Benedicta tu in mulieribus* et *Exaltata est*. ▶ p.288

³⁵ Cum quinto sextus in ·c· vel in ·F· reperiuntur.

³⁶ Septimus, octavus in ·d· vel ·G· requiescent, etc.

³⁷ Item nota de principiis tonorum, nota hos versus:

³⁸ ·A· retinet ·C·D·F·G· simul ·a· <sibi> primus.

³⁹ Hoc est tantum dicere, quod primus <tonus> habet sex principia, sive sex litteras iniciales, scilicet ·A·C·D·F·G·a·, id est ·A·re, ·C·faut, ·D·solre et ·F·faut, ·G·solreut et ·a·lamire.

⁴⁰ Item 2^{us} tonus habet 5 principia, scilicet:

⁴¹ ·Gamma·ut, ·A·re, ·C·faut, ·D·solre, sequens quoque ·F·fa.

30+33+35-36 SUMM. GUID. comm. 1, 58 et 60; ANON. Carthus. nat. 6, 40

27 nonnulli L^o1 | affirmantur L^o1

28 defectus] effectus L^o1 cf. TH V 4, 63 | semitonii L^o1 | transferuntur] transferit (?) L^o1

32 sedem] 2^e L^o1 cf. TH V 4, 68

33 ·E·] g L^o1

38 simul as primus L^o1 cf. S^z 13, 86

39 <tonus>] cantus L^o1

40 5] lectio incerta L^o1

⁴² Sed tercius tonus habet 4^{or} principia, scilicet ·E·lami, ·F·faut, ·G·solreut, et ·c·solfaut.

Versus: ⁴³ Bis duo ternus ·E·F·G·c· super addens

⁴⁴ Quartus autem tonus habet sex principia, scilicet ·C·faut, ·D·solre, ·E·lami et ·F·faut, ·G·solreut et ·a·lamire.

Versus: ⁴⁵ Quartus habet ·C·D·, simul ·E·F·G·a·lamire.

⁴⁶ Quintus vero tonus habet tria principia, scilicet ·F·faut, ·a·lamire et ·c·solfaut.

Versus: ⁴⁷ ·F·faut et quintus ·a·lamire dabitque ·c·solfa.

⁴⁸ Sextus vero tonus habet 4^{or} principia, scilicet ·C·faut, ·D·solre, ·F·faut, et ·G·solreut. p.432a

Versus: ⁴⁹ Et sex ·C·D· vel ·F·G·solreut poscit habere.

⁵⁰ Septimus vero tonus habet principia quinque, scilicet ·G·solreut, 12r ·a·lamire, | ·b·fa·b·mi, ·c·solfaut, et ·d·lasolre.

Versus: ⁵¹ ·G· vel ·A·, ·b· quadrum, ·c·d· tibi septimus offert.

⁵² Octavus vero tonus habet 7^{tem} principia, scilicet ·C·faut, ·D·solre, ·E·lami, ·F·faut, ·G·solreut, ·a·lamire et ·c·solfaut.

Versus: ⁵³ Oc servat ·C·D·E·F·G·, ·a·laque ·c·sol.

⁵⁴ Sed de principiis *Euonaen* est sciendum, quod primus tonus, similiter 4^{tus} et 6^{tus} incipiunt *Euonaen* in ·a·lamire in <diapente a> sede finali.

Versus: ⁵⁵ Primus cum 4^{to}, sextus simul inchoat ex ·a·;

⁵⁶ Tercius [autem] et quintus, octavus incipiunt in ·c·.

⁵⁷ Sed solus 2^{us} tonus incipit suum *Euonaen* in ·F·faut <per semiditonus> a sede finali. ⁵⁸ Sed 7^{mus} tonus ponit principium sui *Euonaen* in ·d·lasolre.

Versus: ⁵⁹ ·F·que 2^{us} <habet>, ·d· septimus alcior istis.

44 Elami E f ffaut L^o1

54 est] et L^o1 | in <diapente a> sede finali] cf TH V 4, 119

57 <per semiditonus> a sede finali] cf TH XXI 10, 22

⁶⁰ Et hoc patet eciam in hiis versibus sequentibus:

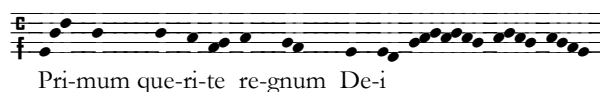
⁶¹ Pri- *re la*, se- *re fa*, ter- *mi fa*, quart- quoque *mi la*,
⁶² quint- *fa fa*, sex- *fa la*, sep- *ut sol*, oc- tenet *ut fa*.

⁶³ Item sciendum: antifonarum preincepcio secundum Innocencium ▶ p.288
 tertium in sua summa penitencionali capitulo XXXII^o, in quo ponit ea,
 scire que necessaria sunt sacerdoti musice, representat plenam future cari-
 tatis agnitionem seu saturitatem. ⁶⁴ De qua saturitate scriptum est psalmo
 XVI^o in hoc versu: Tunc „saciabor cum apparuerit gloria tua“, oracio vero
 post psalmum *Servat laborem*, quo mente illud idem memoratur.

<DE PRIMO TONO>

p.432b ⁶⁵ Item sciendum, ex quo inter ceteros tonos prothos autentos, id est
 primus tonus, tenet principium; ideo prior erit de eo <speculacio. ⁶⁶ Et
 primo videndum est, quid sit iubilus sive> melodia uniuscuiusque toni.
⁶⁷ Secundo, que sint forme sive intonaciones super singulos psalmos tam
 maiores quam minores. ⁶⁸ Maiores vero psalmi sunt *Benedictus Israhel*, *Magni-
 ficat anima mea Dominum*, *Nunc dimittis servum*, que alio nomine vocantur can-
 tica. ⁶⁹ Omnes minores vero psalmi sunt isti, scilicet *Beatus vir*, *Dixit Domi-
 nus Domino meo*, *Laudate pueri*. ⁷⁰ Tercio, que sint difference a primo sive a
 capitali *Euonaeen* et quot unaqueque differenciarum litteras contineat ini-
 ciales.

⁷¹ Primi enim autenti, id est primi toni, iubilus tali melodia modulatur.
 [Sequitur ulterius, etc.]



12v

61-62 ANON. Gemnic. append. 19-20

62 ANON. Carthus. inton. 37

63 cf. Thomas de Chobham, Summa confessorum. Articulus quartus, distinctio secunda:
 Que sacerdos debeat necessario scire. Questio Ia de libris ecclesie.

64 Ps. 16, 15

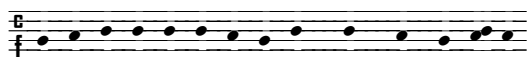
71 IOH. COTT. mus. 11, 27; LAMBERTUS p. 262a; SUMM. GUID. ton. 2; ANON. Gemnic. 3, 3,
 23

65-66 <speculacio ... sive> om. L^o1 cf. LZ 4, 80-81

66 unicuiusque L^o1

71 iubilibus L^o1

⁷² Deinde sequitur forma sive intonacio super psalmos minores primi toni. ⁷³ Et est sciendum, quod intonacio psalmorum minorum habetur in duplici differencia, ⁷⁴ quia aliqui psalmi minores primi toni incipere solent in ·F·faut per tonum ascendendo, ut patet hic:



Pri-mi to-ni me-lo-di- a psal-lens in di- re-cto

⁷⁵ Alia est <in>tonacio magis regularis et communior, ⁷⁶ que intonacio psalmorum minorum semper debet fieri seu inchoari in tenore cuiuslibet toni tam autenti quam plagalis. ⁷⁷ Sed quia primus tonus tenorem suum habet in ·a·lamire, ideo intonacio psalmorum minorum primi toni semper debet ibidem inchoari et modulari in tali melodia, ut sic:

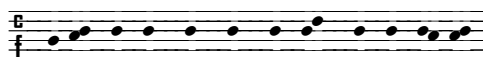


Di-xit Do-mi-nus Do-mi-no me-o se-de a dex-tris me-is

⁷⁸ Deinde sequitur forma super psalmos maiores sive super cantica, videlicet *Magnificat*, *Benedictus*. ⁷⁹ Et intonacio talium psalmorum maiorum sive canticorum debet habere initium in ·F· finali, id est in ·F·faut ascendendo per tonum, ut sic:



Ma-gni-fi-cat a- ni-ma me-a Do-mi-num



Be-ne-di-ctus Do-mi-nus De- us Is- ra- el,



qui-a <vi- si - ta-vit et> fe-cit red-emp- ci- o-nem ple-bis su- e

74 ANON. Claudifor. 4, 2, 13; ANON. Gemnic. 3, 3, 30

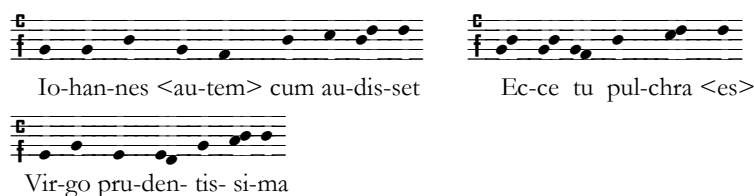
74 psallens] psalmos *L* 1

79 debent *L* 1

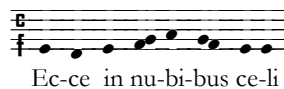
⁸⁰ Primum autem et principale sive capitale *Euouaen* primi toni in cantu gregoriano tali forma modulatur. 13r



⁸¹ Hoc enim *Euouaen* continet antiphonas incipiendas in ·D·solre, surgentes per tonum vel per semiditonus, sive cadentes a ·D·solre in ·C·faut; surgentes ut patet in hac antiphona *Iohannes autem cum audisset*; similiter in illa *Ecce tu pulchra* et eciam in illa *Virgo prudentissima*, etc.:



⁸² cadentes a ·D·solre in ·C·faut, ut patet in illa antiphona, que sequitur:



⁸³ Continet eciam antiphonas in ·F·faut incipientes, ab ·F·faut remittentes non gradatim, sed per dyathaseron in ·C·faut, ut patet in antiphonis sequentibus:

p.433b



⁸⁴ Et sic patent due littere iniciales primi *Euouaen*.

⁸⁵ Deinde notandum quod primus tonus more secularium quinque habet diferencias, quarum prima sic cognoscitur: ⁸⁶ Quando cantus primi toni incipit suum tropum in ·C·faut, tunc semper et regulariter suum *Euouaen* dirigere debet finem sue difference punctatim descendendo usque

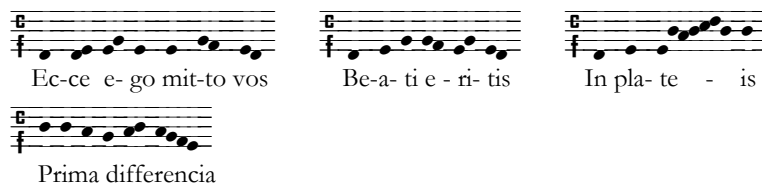
81 ex.: Iohannes] Iesus L01 | Ecce] lectio incerta L01

83 Continet L01 | gradatim L01

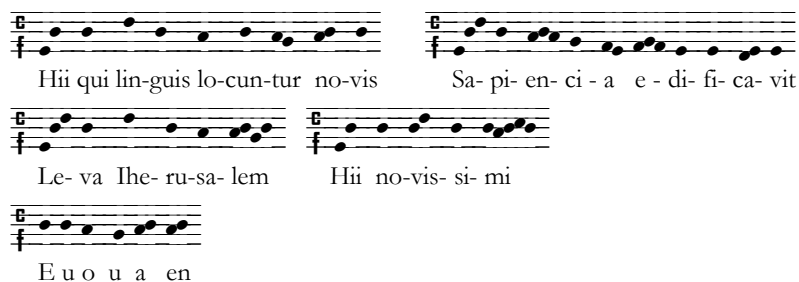
84 patet L01

86 punctatim] punctas L01

ad ·D·solre, sub hac solfa: *la sol fa sol la sol fa mi re*, ut patet in antiphonis sequentibus:



13^v 87 Quando vero cantus primi toni incipit suum tropum in ·D·solre, et saltat in principio in ·a·lamire usque ad ·c·solfaut, | tunc suum *Euouaen* dirigit finem sue difference ligatim in ·a·lamire, replicacio super ultimam silbam sub hac solfa: *la la sol fa sol la sol la*, ut patet in sequentibus antiphonis:



p.434a

88 Similiter quando primus tonus incipit suum tropum in ·G·solreut, tunc suum *Euouaen* dirigit finem sue difference similiter sursum, ut patet eciam in antiphonis sequentibus:

► p.288 <...>

89 Quando vero cantus primi toni incipit suum tropum in ·F·faut, tunc habet triplicem differenciam:

90 Prima, si incipit in ·F·faut, et precipitando cadit in ·C·faut, et a ·C·faut per tonum ascendit in ·D·solre, per dyapente in ·a·lamire, et ab ·a·lamire per semiditonus in ·c·solfaut, tunc suum *Euouaen* capitale sub hac solfa: *la la sol fa sol la sol*, ut patuit prius in hiis antiphonis: *Ave Maria, Canite tuba, Descendi.*

► p.289

86 ex.: mito vos *Lo1*

87 ex.: Sapiencias *Lo1*

88 ante ex. „Hii qui linguis ...“ *Lo1*

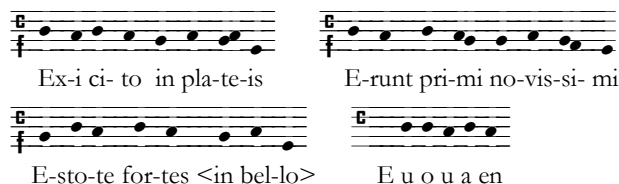
⁹¹Secundo, si leniter sive gradatim descendit, tunc suum *Euouaen* sub hac solfa: *la la sol fa sol la*, et hec est in ordine tercia differencia, ut patet in antiphonis sequentibus:



⁹²Tercia, quando tonus incipitur in ·F·faut leniter ascendendo, tunc habet *Euouaen* sub hac solfa: *la la sol fa sol sol la sol*; et hec est in ordine quarta differencia, ut patet in hiis antiphonis sequentibus:

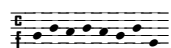


⁹³Si vero cantus primi toni incipitur in ·a·lamire, tunc suum *Euouaen* 14r
hoc modo canatur: *la la sol la sol*; ⁹⁴similiter, quando cantus primi toni
incipitur in ·F·faut, saltum faciendo in ·a·lamire, erit eadem differencia, et
p.434b erit 5^a in ordine, ut patet in hiis antiphonis, ⁹⁵et primo, ubi cantus incipitur
in ·a·lamire, 2^o, ubi incipitur in ·F·faut.



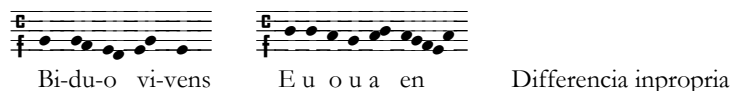
⁹⁶Secuntur alie differencie, que proprie non sunt regulares, sed magis peregrine et aput seculares inusitate; ⁹⁷de quibus non dantur aliquae regule, quia ut in plurimum coincidunt cum predictis et servantur in aliquibus <ecclesiis> collegiatis, et eciam claustris. ⁹⁸Quarum prima est, ut patet in ista antiphona de sancto Andrea:

⁹⁵ ex.: Erunt] Et tunc *Lø1*

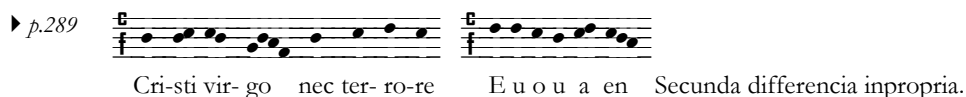


Estote fortes *Lø1* cf. *MMMA V 1396*

⁹⁷ <ecclesiis>] antiphonis *Lø1*



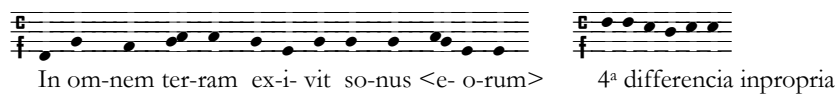
⁹⁹ Secunda differencia inusitata non competens seu peregrina est hec, ut patet in antiphona sequenti:



¹⁰⁰ Tercia autem differencia inusitata inpropria patet in hac antiphona sequenti:

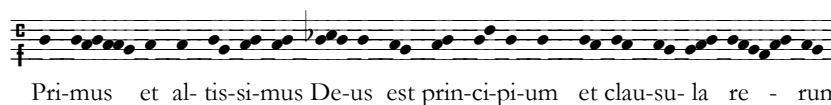


¹⁰¹ Et ultra illas differencias non competentes additur 4^{ta}, et est illa, que sequitur, ut patet in illa antiphona *In omnem terram*: p.435a



¹⁰² Que antiphona secundum aliquos magis est 2ⁱ toni quam primi eo, quod non habet ascensum prothi autenti, sed descensum, igitur etc.

¹⁰³ Sequitur nunc forma sive melodia, secundum quam omnes versus responsoriorum primi toni in cantu gregoriano formantur. ¹⁰⁴ Et nota regulam, quod ubicumque responsum primi toni incipiat, versus semper <in> ·a·lamire vel in ·D·solre habet initium, naturaliter tamen et secundum antiquos in ·a·lamire, sicut patet in hac forma sequenti:

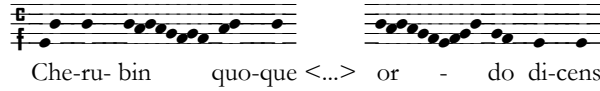


¹⁰⁵ Sed quod versus primi toni in ·D·solre habet initium, patet in hoc *Pasca nostrum*; similiter in sequenti versu, scilicet:

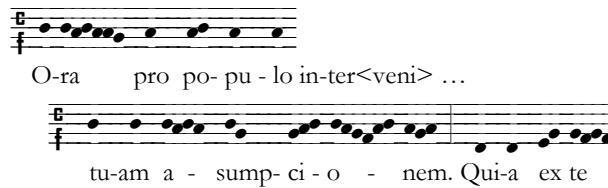
101 aditur *L01*

103 responsorum *L01*

104 ex: cf. *LZ 4, 129* est] et *L01*



¹⁰⁶ Notandum, quod ista regula tenet veritatem in omnibus versibus primi toni, qui incipiuntur in ·D· gravi, et sic secundum modernos; in ·a· autem acuto secundum antiquos, ut patuit in hoc versu *Primus et novissimus*; similiter in isto versu *Qui potuit transgredi et non est transgressus*.¹⁰⁷ Sed secundum modernos versus responsoriorum finiuntur in ·D· gravi, ut patuit in hac dictione *dicens*, quod est ultima dicio huius versus *Cherubin quoque* huius responsorii *Te sanctum Dominum*.¹⁰⁸ Sed secundum antiquos, versus responsoriorum finiuntur in ·F· gravi, ut patet in hoc versu *Primus et novissimus*, similiter in illo *Qui potuit transgredi*.¹⁰⁹ Et sicut exemplificatum est de hiis responsoriis, ita exemplificari potest de omnibus aliis responsoriis consimilibus.¹¹⁰ Item advertendum, quod versus responsoriorum primi toni aliquando etiam terminantur in ·G· solreut; et hoc est verum, quando repetitio incipitur in ·C· faut, sicut patet in illo responsorio *Felix namque*, cuius repetitio incipitur in ·C· faut; ergo finis versus debet in ·G· solreut terminari, ut patet in hoc versu sequenti:



15r

¹¹¹ Postquam ostensa est forma cum litteris inicialibus primi toni in cantu antifonarum, similiter <super> versus responsoriorum, in sequentibus restat, ut ostendatur forma super cantus officiorum.¹¹² Sicut principalis tonus et difference specialibus et quandoque communibus reguntur litteris inicialibus, que differencias tonorum ad invicem faciunt; ita etiam introitus et gradualia et breviter omnes cantus officiales secundum eosdem

¹¹⁰ ANON. Claudifor. 4, 2, 20; ANON. Gemnic. 3, 3, 18

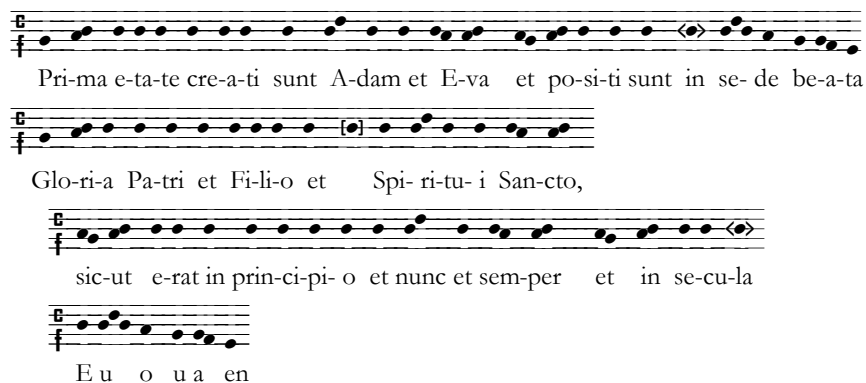
¹⁰⁷ ex.: Cherubin] gerubin L^o1

¹¹¹ <super>] sive (?) L^o1

¹¹² Sicut] Sew L^o1 cf. TH V 4, 248 | inficem L^o1 | introitus et gradualia] in tonibus gradualium L^o1 cf. TH V 4, 249 | breviter] bene inter L^o1 cf. TH V 4, 249

octo tonos easdem habent litteras iniciales. ¹¹³ Unde de hiis hic non sunt multa dicenda, ne lectori seu cantori fastidium generent. p.436a

¹¹⁴ Sed primo <et> principaliter ponenda est forma seu melodia super psalmos officiorum, secundum quam omnes psalmi seu versus introituum iubilantur, et videlicet ista, que sequitur:



Pri-ma e-ta-te cre-a-ti sunt A-dam et E-va et po-si-ti sunt in se-de be-a-ta

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto,

sic-ut e-rat in prin-ci-pi-o et nunc et sem-per et in se-cu-la

E u o u a en

¹¹⁵ Deinde sequitur principale *Enouaen* super introitos, et videlicet illud, quod ponitur hic in principio. ¹¹⁶ Istud autem *Enouaen* habet duas litteras iniciales in cantu officiorum, videlicet ·D· et ·F·, id est ·D·solre et ·F·faut. ¹¹⁷ Continet enim introitus in ·D·solre inchoantes sive leniter surgentes sive vehementer; exemplum primi patet in hoc introitu sequenti *Exsurge quare*; ¹¹⁸ exemplum 2ⁱ videlicet, ubi vehementer ascendit, patet ibi: *Da pacem Domine*, etc.



Ex-ur - ge qua - re Da pa-cem Do - mi-ne

¹¹⁹ Continet eciam illud *Enouaen* introitus in ·F·faut inchoantes et dehinc non surgentes, sed cadentes, sicut patet in hoc introitu *Dominus secus mare*; p.436b
similiter in hoc *Etenim sederunt principes*, ut hic manifeste:

114 SUMM. GUID. ton. 18; ANON. Gemnic. 3, 3, 31

113 ne lectori] nec lcōtri L₀₁

114 introitum L₀₁

117 surgentes] sua gentes L₀₁

118 ubi] sive L₀₁ cf. TH V 4, 256 |  Da pacem L₀₁ cf. TH V 4, 256; L₂ 4, 140

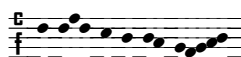
119 manifeste] modifeste (?) L₀₁



Et - e-nim se- de- runt prin-ci-pes

15v

¹²⁰ Notandum, quod primus tonus habet duas differencias in cantu officiorum, quarum prima est hec, que sequitur, etc.



<E u o u a en>

¹²¹ Hec est differencia primi toni in cantu officiorum; habet tantum unam litteram inicialem, scilicet ·C· grave, id est ·C·faut. ¹²² Continet enim introitus in ·C·faut inchoantes, dehinc surgentes, sicut patet in hiis introitis sequentibus:



Ro-ra- te



Sus-ce - pi-mus



Gau-de- a - mus



Secunda differencia E u o u a en

¹²³ Et hec differencia habet duas litteras iniciales, scilicet ·F·faut in finalibus et ·a·lamire in acutis. ¹²⁴ Continet enim introitus incipientes in ·F·faut et dehinc non cadentes, sed surgentes, sicut patet in hiis introitis sequentibus:



E-go au-tem



Mi- se - re-ris om - ni- um

► p.289

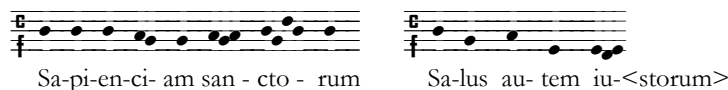


122 Euouaen *Lø1 cf. TH IX 2, 4, 67; LZ 4, 144; TON. Vratisk. 1, 51*
 123 et in finalibus *Lø1*



124 Misericors Omnium *Lø1 cf. TH V 4, 263*

¹²⁵ Continet eciam introitus in ·a·lamire inchoantes, sicut patet in hiis introitis sequentibus:



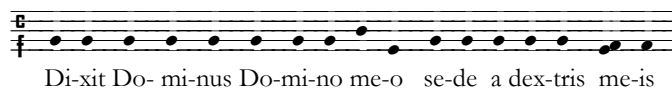
p.437a

<DE SECUNDO TONO>

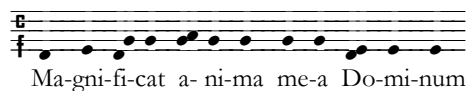
¹²⁶ Cum autem dictum sit de primo tono, qui autentos prothos dicitur, consequenter dicendum est de primo plagali, qui suus est subiugalis vel colateralis; id est, de 2^o tono, qui eandem cordam finalem <sive sedem> continet quam et primus, videlicet ·D· finalem, id est ·D·solre. ¹²⁷ Unde primo videndum est de iubilo, qui talis est, ut sequitur:



¹²⁸ Sed forma sive intonacio secundi toni secundum consuetudinem modernorum debet habere principium suum in ·F·faut regulariter. ¹²⁹ Nam
16r ibidem 2^{us} tonus ponit seu incipit | *Euonaen* suum et ergo intonacio psal-
morum minorum regulariter ibidem ponit suum principium sub tali forma,
ut sequitur:



¹³⁰ Deinde sequitur forma sive modulacio psalmorum maiorum, que communiter in 2^o tono ponit suum principium ut sic:



127 IOH. COTT. mus. 11, 27; LAMBERTUS p. 263a; SUMM. GUID. ton. 3; ANON. Gemnic. 3, 3, 49

125 ex.: Sapiencia L^o1

126 eandem] eadem L^o1 | <sive sedem>] sue 2^e L^o1 cf. TH V 4 266 | ·D· finalem] d finali L^o1

130 maiorum] aliorum L^o1; cf. 4, 79; 4, 159; 4, 203; 4, 251 que] que sunt (?) L^o1

p.437b

Be-ne-di-ctus Do-mi-nus De-us Is-ra-el
qui-a vi-si-ta-vit et fe-cit re-demp-ci-o-nem ple-bis su-e

¹³¹ Deinde sequitur principale sive capitale *euouaen* 2ⁱ toni, et est illud, ut sequitur:

E u o u a en

¹³² Notandum autem, quod iste tonus nullam differentiam habet in cantu antiphonarum quam officiorum secundum artem, secundum tamen usum potest ei talis differentia assignari, ut sic:

E u o u a en

¹³³ Hec autem differentia tantummodo est assignanda, quando aliquis cantus 2ⁱ toni incipitur in ·G· gravi, id est in gammaut; cuius exemplum in antiphonis numquam invenitur et illo modo loco exempli sumatur hoc responsorium *Educ de carvere*, quod responsorium communiter incipitur in gammaut, ut sic:

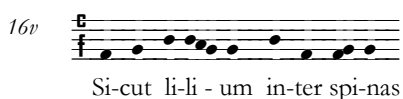
E-duc de car-ce-re

¹³⁴ Notandum, quod 2^{us} tonus sub *Euouaen* habet 4^{or} litteras iniciales, scilicet ·A· et ·C· graves, ·D· et ·F· finales, id est 4^{or} sunt corde sive claves, in quibus antiphone 2ⁱ toni inchoantur, scilicet ·A·re, ·C·faut, ·D·solre, et ·F·faut. ¹³⁵ Continet enim antiphonas in ·A·re incipientes, sicut patet in antiphona *Fidelis sermo*, similiter in ista *Laudate*.

Fi-de-lis ser-mo et om-ni ac-cep-ci-o - ne di-gnus



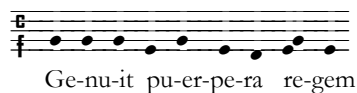
16r 136 Continet eciam antiphonas in ·C·faut inchoantes, ut patet in anti- p.438a
phona ista sequenti:



137 Continet eciam antiphonas in ·D·solre incipientes, ut patet in anti-
phona sequenti:



138 Continet eciam antiphonas in ·F·faut, ut hic:



139 Et sic patet forma cum litteris inicialibus super 2^{um} tonum in cantu
antiphonarum.

140 Sequitur ergo forma cum litteris inicialibus super cantum officiorum
seu introituum. 141 Est igitur notandum, quod littere, que fuerunt iniciales
in cantu antiphonarum, eedem sunt in cantu officiorum. 142 Et eciam scien-
dum, quod nullam differenciam continet 2^{us} tonus in cantu officiorum, sed
solummodo continet principale *Euouaen*. 143 Unde primo ponenda est for-
ma seu melodia secundum quam psalmi seu versus introituum secundi toni
modulantur, et est talis, ut sequitur:

143 SUMM. GUID. ton. 19; ANON. Gemnic. 3, 3, 50

137 incipiens *Lol*

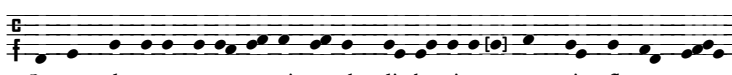
139 forma cum] formarum *Lol* | antiphonarum *Lol*

140 introitum *Lol*

141 eedem] eadem *Lol*

143 introitum *Lol*

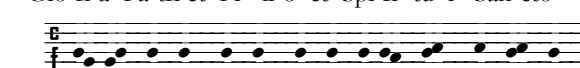
p.438b



Se-cun-da e-ta-te na-ta-vit ar-cha di-lu-vi-o pas-sim flu-en - te.



Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto



si- cut e- rat in prin-ci- pi- o et nunc et sem-per



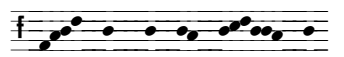
et in se-cu-la se-cu-lo-rum a - men

¹⁴⁴ Tunc sequitur *Euouaen* 2ⁱ toni in cantu officiorum et est tale, ut sequitur:



E u o u a e n

¹⁴⁵ Istud autem *Euouaen* 2ⁱ toni in cantu officiorum easdem litteras iniciales continet, quas et ipsum *Euouaen* in cantu antiphonarum, sicut superius est dictum. ¹⁴⁶ Continet enim introitos inchoantes in | ·A·re, ut patet in isto introitu *Ecce advenit*; similiter in sequenti:



Sal - ve san-cta pa - rens

¹⁴⁷ Continet etiam introitos in ·D·solre inchoantes, sicut patet in isto introitu *Dominus dixit ad me*; similiter in illo sequenti:



Fac me-cum Do- mi-ne si-gnum

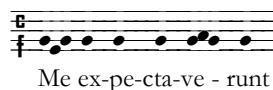
¹⁴⁸ Continet etiam introitos in ·C·faut inchoantes, ut patet in hoc introitu *Sicentes venite ad aquas*; similiter in sequenti:

143 ex.: cf. LZ 4, 163 passim fluyente] pastim fluentem L^o1

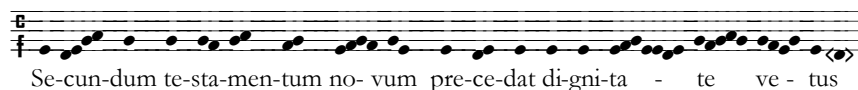
144  Euouaen L^o1 cf. TH IX 2, 4, 89; LZ 4, 163; TON. Vratisl. 1, 64



¹⁴⁹ Continet eciam introitos in ·F·faut inchoantes, ut patet in sequenti *p.439a*
introitu:

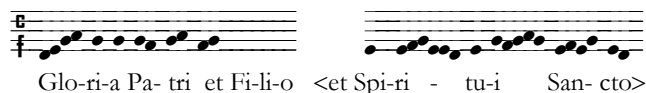
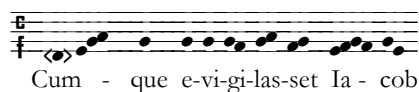


¹⁵⁰ Deinde sequitur forma sive melodia super versus responsoriorum 2ⁱ toni. ¹⁵¹ Et nota, quod versus responsoriorum 2ⁱ toni in ·D· finali aut in ·C· gravi debent habere initium, et debent finire in ·C·faut, ut patet in tali exemplo *Et sermo*, ubi versus incipitur in ·D·, etc.:



¹⁵² Exemplum, ubi versus incipitur in ·C·faut:

► *p.290*



¹⁵³ Et sic iam patet forma duorum tonorum, scilicet <primi> autentici et sui plagalis, id est 2ⁱ toni, etc.

¹⁵⁴ SEQUITUR DE TERCIO TONO

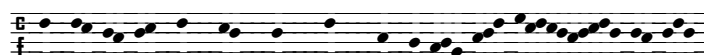
¹⁵⁵ Consequenter autem videndum est de tercio tono autentici et suo plagali, id est 4^{to}; unde primo videndum est de iubilo tercii toni, etc.

¹⁵¹ *ex.*: testamentum meum precepit *Lol*

¹⁵² *ex.*: evigilasset *Lol* | <et Spiritui Sancto>] Seculorum amen *Lol*

¹⁵³ plagali *Lol*

p.439b

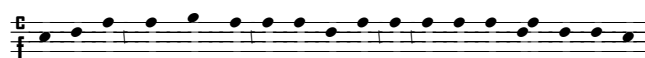


Ter-ci- a di - es est quod hec fac-ta sunt

17v

► p.290

¹⁵⁶ Deinde sequitur forma sive intonacio super omnes psalmos minores tercii toni. ¹⁵⁷ Et notandum, quod omnes psalmi minores super tercium tonum debent incipi in ·G·solreut secundum antiquos, secundum quasdam provincias tali melodia, ut sequitur, etc.



Ter-ci-um sus-pen-de in me-di-o sed in fi- ne pre-ci- pi-ta

¹⁵⁸ Deinde sequitur forma minorum psalmorum magis regularis secundum modernos, cuius initium debet esse in ·c·solfaut eo, quod *Enouaen* tercii toni ponit ibi suum tenorem, ut hic:



Di-xit Do-mi-nus Do-mi-no me-o se-de a dex-tris me-is

¹⁵⁹ Deinde sequitur forma sive intonacio psalmorum maiorum sive canticorum tercii toni, cuius initium debet fieri in ·G·solreut per tonum ascendendo in ·a·lamire, et ab ·a·lamire in ·c·solfaut ascendendo per semiditonium sub signo musice, quod dicitur podathus. ¹⁶⁰ Est enim musice signum, quando fit saltus in eadem sillaba sub ligatis figuris etc., ut hic:

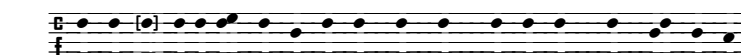


Ma-gni-fi-cat a-ni-ma me-a Do-mi-num

p.440a



Be- ne- di-ctus Do-mi-nus De- us Is-ra- el



qui-a vi-si-ta-vit e t fe-cit re-demp-ci- o-nem ple- bis su- e

155 IOH. COTT. mus. 11, 27; LAMBERTUS p. 263a; SUMM. GUID. ton. 4; ANON. Gemnic. 3, 3, 72

157 ANON. Claudifor. 4, 4, 16; ANON. Gemnic. 3, 3, 76

155 ex.: hec quod *Lol*

157 pervincians *Lol* | sequitur *Lol*

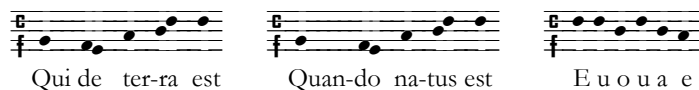
159 maiorum] aliorum *Lol*

160 quando] quod *Lol* cf. *TH V* 4, 300

¹⁶¹ Deinde sequitur primum et principale *Euouaen* tercii toni in cantu antiphonarum, et est illud, quod sequitur, etc.



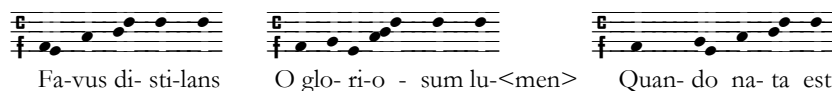
¹⁶² Notandum, quod tercius tonus habet 4^{or} litteras iniciales, scilicet ·E·F·G· et ·c·, quarum litterarum primum et principale *Euouaen* usurpat sibi unam, scilicet ·F· finale, id est ·F·faut. ¹⁶³ Continet enim antiphonas in ·F·faut incipientes et ab ·F·faut gradatim cadentes, ut patet in antiphonis sequentibus:



► p.290

¹⁶⁴ Est etiam advertendum, quod tercius tonus habet 4^{or} differencias a primo et principali *Euouae* differentes; quarum prima est hec, que pretacta est immediate precedens antiphonas precedentes, scilicet *Qui de terra est*.

¹⁶⁵ Hec enim differencia tercii toni habet unam litteram inicialem, scilicet ·E· finale, id est ·E·lami. ¹⁶⁶ Continet enim antiphonas in ·E·lami inchoantes, ut patet in hac antiphona *Favus distilans*, similiter in illa *O gloriosum*, etc.



¹⁶⁷ Est tamen notandum [advertendum], quod quidam musici tenent predictam differenciam pro tono capitali, ¹⁶⁸ et ratio eorum est ista, quod quandocumque aliquis cantus incipitur in suo finali in vera <posicione>, tunc tonus capitalis est assignandus. ¹⁶⁹ Verbi gracia: quando enim aliquis cantus primi toni incipitur in suo finali proprio et principali, scilicet in ·D·solre, tunc tonus capitalis est assignandus; sic etiam de 3^o tono.

163 incipientes *Lo1* | antiphonis] tiphonis (?) *Lo1*

164 que] queque (?) *Lo1*

165 ·E·lami] alami *Lo1*

166 ex. Favus] Fauu9 *Lo1*

167 quidam] quodam *Lo1*

¹⁷⁰ Quando enim aliquis cantus tercii toni incipitur in ·E· gravi, tunc tonus capitalis est assignandus. ¹⁷¹ Sic simili modo dicendum est de 4^o et quinto et sexto tono. ¹⁷² Deinde sequitur alia differentia tercii toni, et est hec, que sequitur:



E u o u a en

¹⁷³ Hec autem differentia similiter habet unam litteram initialem, scilicet ·G· finale, id est ·G· solreut. ¹⁷⁴ Continet enim antiphonas in ·G· solreut inchoantes et a ·G· solreut per tonum in ·a· lamire surgentes ibique aliquam moram facientes [per tonum in ·a· lamire], dehinc per semiditonus in ·c· solfaut ascendentes, ut patet hic:



Om- ni- a que-cum-que



Quo-ni-am in e- ter-num

18v

¹⁷⁵ Deinde sequitur alia differentia tercii toni:



E u o u a en



Vel sic:

¹⁷⁶ Hec enim differentia eciam habet unam litteram initialem, eandem quam et precedens habet, scilicet ·G· finale. ¹⁷⁷ Continet enim antiphonas in ·G· solreut inchoantes et per tonum in ·a· lamire surgentes, ibique nullam moram facientes, sed statim per semiditonus in ·c· solfaut mediante podatho ascendentes, ut patet hic in antiphonis sequentibus, scilicet *Tolite portas*, similiter in illa *Tu Domine*.

p.441a

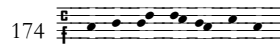


To-li-te por-tas



Tu Do-mi-ne

173 similiter] simpliciter L^o1 | litteram] differentiam L^o1 cf. TH V 4, 313



174

Quoniam in eternum L^o1 cf. MMA V 3003

177 podathō L^o1 | in in illa L^o1

¹⁷⁸ Deinde sequitur ultima differentia tercii toni, et est illa, que sequitur:



E u o u a en

¹⁷⁹ Hec autem differentia habet duas litteras iniciales, scilicet ·G· finale et ·c· acutum in ·G·solreut et ·c·solfaut. ¹⁸⁰ Continet enim antiphonas in ·c·solfaut inchoantes et dehinc descendentes, sicut patet in sequentibus:

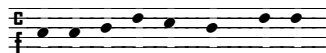


I - sta est spe-ci - o-sa



Vi-vo e- go di-cit Do-mi-nus

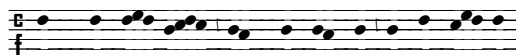
¹⁸¹ Continet enim eciam predicta differentia antiphonas in ·G·solreut inchoantes sicut antecedentes differentie, sed dispari elevacione signorum; ¹⁸² hec enim antiphonas a ·G·solreut per tonum in ·a·lamire punctatim surgentes, ab ·a·lamire vero per semiditonus in ·c·solfaut saltantes non sub ligatis figuris et signis neumarum, ut patet hic:



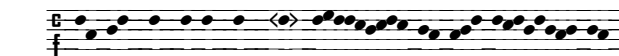
Re-li-quit e-um tem-pta-tor

¹⁸³ Et sic habetur intonacio psalmorum <minorum> similiter et <maiorum> cum litteris inicialibus in cantu antiphonarum.

¹⁸⁴ Sequitur hinc melodia sive forma super versus responsoriorum tercii toni. ¹⁸⁵ Notandum, quod versus responsoriorum tercii toni | secundum *p.441b*
Gregorium semper debent iniciari in ·c·solfaut, et finiri in ·G·solreut, sicut patet in hac melodia.



Tres per-so-ne sunt in san-cta tri-ni-ta-te,



Pa-ter et Fi-li-us et Spi-ri-tus San-ctus



¹⁸⁰ Ista est speciosa *L01 cf. MMA V 3111*

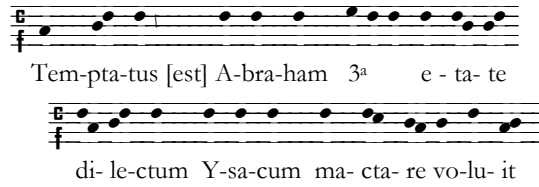
¹⁸³ <maiorum>] aliorum *L01*

¹⁸⁵ finire *L01* | pater et filius et et spiritus sanctus *L01*

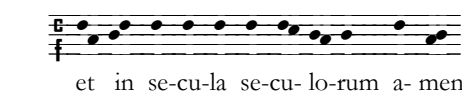
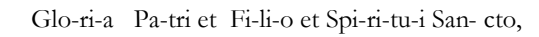


¹⁸⁶ De introitibus.

¹⁸⁷ Postquam ostensa est forma cum litteris inicialibus tercii toni in cantu antifonarum, consequenter restat, ut ostendatur forma in cantu officiorum. ¹⁸⁸ Pro quo notandum, quod forma officiorum easdem litteras iniciales continet, quas et forma antifonarum. ¹⁸⁹ Unde primo et principaliter datur forma sive intonacio super psalmos introituum tercii toni, et illo modo advertendum est, quod versus introituum tercii toni inchoandi sunt in ·G·solreut.



p.442a



19v

¹⁹⁰ Deinde sequitur primum et principale *Enouaen* 3^{ia} toni, et est illud, quod sequitur:



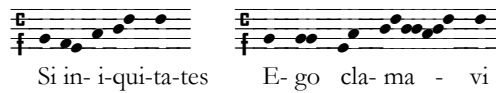
189 SUMM. GUID. ton. 20; ANON. Gemnic. 3, 3, 76

189 introitum *Lol*

¹⁹¹ Notandum autem, quod hoc *Euouaen* habet duas litteras iniciales, scilicet ·E· finale, id est ·E·lami, et ·F· finale, id est ·F·faut. ¹⁹² Continet enim introitus in ·E·lami inchoantes, sicut patet in hoc introitu *Vocem iocunditatis*; similiter in hiis, que sequuntur, ut hic:



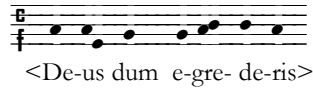
¹⁹³ Continet enim etiam introitus in ·F·faut inchoantes, sicut patet in hiis introitibus sequentibus:



¹⁹⁴ Deinde sequitur differentia 3ⁱⁱ toni in cantu officiorum, et est tantum unica, ut hic sequitur:



¹⁹⁵ Hec autem differentia habet tantum unam litteram initialem, scilicet ·G· finale, id est ·G·solreut; inchoantes a ·G·solreut sive cadentes sive surgentes: cadentes sicut patet in hoc introitu sequenti: p.442b



surgentes autem sicut patet in hiis introitibus sequentibus:



¹⁹⁶ Aliqui autem musici utuntur hac predicta differentia pro tono capitali; | ¹⁹⁷ sed tamen hoc non videtur esse congruens, et ratio est, quia introitus huius differentie non incipiuntur in suo finali, scilicet in ·E·lami,

193 ex.: clamabo *Lo1*

195 ex.: Dispersit *Lo1*

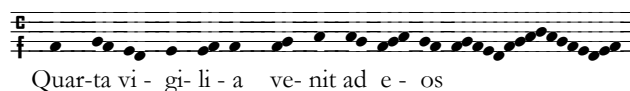
197 congruens] sive conveniens? *lectio incerta Lo1*

quia, ut dictum est superius, quodcumque aliquis cantus incipitur in suo finali, tunc tonus vel cantus capitalis est assignandus.¹⁹⁸ Potest tamen etiam ipse tonus capitalis super introitos huius difference assignari, etc.

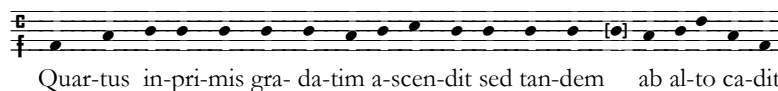
¹⁹⁹ DE QUARTO TONO CERNE.

²⁰⁰ Deinde sequitur forma 2ⁱ toni plagalis, id est 4^{ti} toni, qui eandem litteram finalem habet cum 3^o tono, scilicet ·E· finale; unde ponendus est iubilus quarti toni, qui talis est:

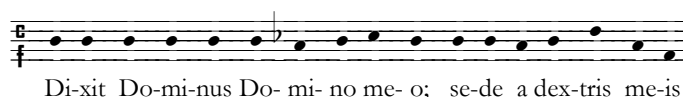
p.443a



²⁰¹ Huic sequitur forma sive intonacio omnium psalmorum minorum 4^{ti} toni, et primo more antiquorum et secundum quasdam provincias incipiendi sunt in ·E· finali sub tali melodia, ut sequitur:



²⁰² Sed secundum modum modernorum psalmi minores incipiendi sunt in ·a·lamire, et ratio est, quia quartus tonus ibidem ponit suum tenorem, ut sequitur:



²⁰³ Deinde sequitur forma sive intonacio psalmorum maiorum, quorum inceptio sive intonacio fore debet in ·E·lami per semiditonium ascendendo in ·G·solreut, ut hic:



²⁰⁰ IOH. COTT. mus. 11, 27; LAMBERTUS p. 264b; SUMM. GUID. ton. 5; ANON. Gemnic. 3, 3, 97

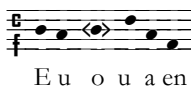
²⁰¹ ANON. Gemnic. 3, 3, 104; ANON. Claudifor. 4, 5, 13

²⁰² ex.: tandem] tamen *Lo1* cf. *TH VII* 4, 225; *TH IX* 2, 4, 143; *LZ* 4, 206 et al.

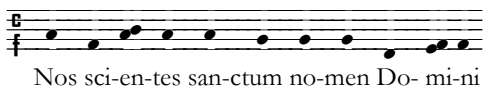
20^v  Be-ne-di-ctus Do-mi-nus De-us | Is-ra-el,
qui-a vi-si-ta-vit et fe-cit re-demp-ci-o-nem ple-bis su-e

p.443b

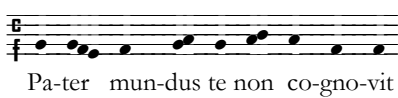
²⁰⁴ Deinde sequitur primum et principale *Euouaen* in cantu antifonarum, et est illud, quod iam immediate sequitur:

 Eu o u a en

²⁰⁵ Notandum autem: 4^{tus} tonus habet sex litteras iniciales, scilicet ·C·D·E·F·G· et ·a·; additur eciam [in] ·c·. ²⁰⁶ Quorum primum et principale *Euouaen* continet 3^s, scilicet ·G·F· et ·E·, id est ·G·solreut, ·F·faut et ·E·lami. ²⁰⁷ Continet enim antiphonas in ·G·solreut inchoantes, non surgentes, sed cadentes, sicut patet in hac antiphona *Rectos decet collaudacio*; similiter in antiphona sequenti, que canitur de sancta Cecilia, ut hic:

 Nos sci-en-tes san-ctum no-men Do-mi-ni

²⁰⁸ Continet enim antiphonas in ·F·faut inchoantes et ab ·F·faut remittentes, ut patet in ista antiphona *Michael, Gabriel, Raphahel* et eciam in illa, que sequitur:

► p.290  Pa-ter mun-dus te non co-gno-vit

²⁰⁹ Continet eciam antifonas in ·E·lami inchoantes, ut sequitur:

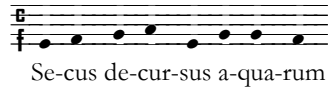
 Si-cud no-vel-le o-li - va-rum

204  *Euouaen* L^o1 *gf. TH IX 2, 4, 144; LZ 4, 210; TON. Vratisl. 2, 57*
207 *ex.*: Non scientes L^o1

p.444a ²¹⁰ Notandum quod 4^{tus} tonus in cantu antifonarum 4^{or} habet differencias, quarum prima hec est:



²¹¹ Hec autem differencia habet unam litteram inicialem, scilicet ·D· finale, id est ·D·solre. ²¹² Continet enim antifonas in ·D·solre inchoantes et a ·D·solre gradatim surgentes in ·E·lami per tonum, et ab ·E·lami vero per semitonium in ·F·faut, sicut patet in ista antiphona *Simon Bariona*; similiter in illa, que sequitur:

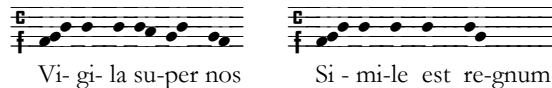


²¹³ Vel si cantus surgit a ·D·solre per semiditonum in ·F·faut et ab ·F·faut quocumque modo procedat sive surgat sive cadat, | semper continetur sub eadem differencia. 21r

²¹⁴ Deinde sequitur alia differencia huius toni, que est talis:



²¹⁵ Hec autem differencia continet unam litteram inicialem, scilicet ·C· grave, id est <·C·>faut. ²¹⁶ Continet enim antifonas in ·C·faut inchoantes et dehinc surgentes gradatim, sicut patet in hac antiphona *Cum factus esset annorum duodecim*; similiter in illis antifonis sequentibus:



► *p.290*

p.444b Tu Do-mi-ne u-ni-ver-so-rum

212 semitonium] semiditonum *L_o1*

216 similiter]simpliciter *L_o1* | *ex. Vigilia L_o1*

²¹⁷ Deinde sequitur alia differentia 4^{ta} toni, que secundum aliquas ecclesias ita notatur, ut hic sequitur:

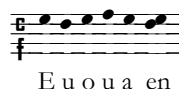


²¹⁸ In aliquibus autem ecclesiis notatur ita melius ut sic:



²¹⁹ Hec autem differentia unam habet litteram initialem, scilicet ·G· finale, id est ·G·solreut. ²²⁰ Sed quia antiphona huius difference inchoata in ·G·solreut vadit per coniunctas minus perfecte, ²²¹ et ideo propter veram solfam et propter evitare coniunctas sumit initium in ·c· acuto, id est in ·c·solfaut; et tunc *Euouaen* huius difference debet ponere suum tenorem in ·d·lasolre secundum regulam superius dictam. ²²² Quantumcumque principium sive tenor *Euouaen* distat a sede principali, tantum eciam distat a sede minus principali.

► p.290



²²³ Continet enim antifonas in ·c·solfaut inchoantes, et a ·c·solfaut gradatim ascendentes in ·d·<la>solre et iterum reverberantes ·c·solfaut, sicut patet in ista antiphona *Syon renovaberis*; similiter in illa, que iam statim sequitur, etc. etc. etc. etc.

► p.290



p.445a

²²⁴ Continet eciam predicta differentia antifonas in ·E·lami inchoantes, et ab ·E·lami vehementer surgentes per semiditonus in ·G·solreut, et a ·G·solreut in ·a·lamire, ut sic:

217 aliquos *Lo1*

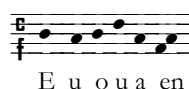
218 ita] in (?) *Lo1*

221 ideo] i^{oo} *Lo1* cf. *TH V 4, 362*

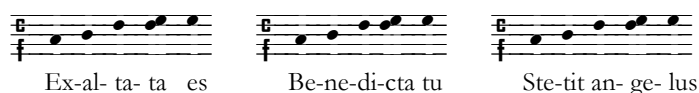


21v

²²⁵ Deinde sequitur 4^{ta} et ultima differencia 4^{ti} toni, et est hec, que sequitur:



²²⁶ Ista autem differencia habet unam litteram inicialem, scilicet ·D· finale. ²²⁷ Continet enim antifonas in ·D·solre[ut] inchoantes et a ·D·solre surgentes per tonum in ·E·lami, per semiditonus in ·G·solre. ²²⁸ Sed quia tunc talis cantus non habet solfam perfectam, quia vadit per coniunctas, et ideo loco huius littere ·D· sumit litteram inicialem, scilicet ·G·; et sic tunc prefata differencia continet antiphonas in ·G·solreut inchoantes, per tonum in ·a·lamire surgentes, et ab ·a·lamire per semiditonus in ·c·solfaut saltantes, ut patet in hiis antiphonis:



²²⁹ Et sciendum quod antifone huius difference sumuntur in ·a·lamire accidentaliter; et sic tunc difference huius toni super predictas antiphonas debent ponere tenorem suum in ·d·<la>solre: ▶ p.290



²³⁰ Et sciendum, quod hec differencia est assignanda super consimiles antiphonas, videlicet que in eadem melodia modulantur cum predictis, videlicet *Stetit angelus*, et sic de aliis. ²³¹ Et hoc est verum, si incepicio earum fuerit in ·G·solreut. ²³² Si vero in ·a·lamire fuerit incepicio, tunc tonus capitalis est assignandus, ut in ista antifona *Da michi in disco caput Iohannis*.



Lo1 cf. TH IX 2, 4, 149; TON. Vratisl. 2, 49

228 prefata] perfecta Lo1 cf. TH V 4, 369 | tonum] totum Lo1

229 tunc difference] tunc debent Lo1

²³³ Sequitur forma sive melodia super versus responsoriorum quarti toni. ²³⁴ Et hoc est notandum, quod versus responsoriorum quarti toni semper incipiendi sunt in ·a·lamire melodia, ut sequitur hic iam:

22r

Qua-tu- or lib-ris e- van-ge - li - i
in-stru- | un-tur qua-tu-or pla- ge mun- di
Glo-ri - a pa-tri et fi-li - o et Spi-ri - tu- i San - cto

²³⁵ Finis autem huius forme sive melodie versuum responsoriorum quarti toni debet esse in ·D·solre; habet tamen aliquam differenciam in fine per <re>verberacionem in ·F·faut, ibi faciens terminacionem. ²³⁶ Et hoc est verum, quando repeticio responsoriorum quarti toni incipitur in ·C·faut. ²³⁷ Exemplum patet in hoc responsorio:

p.446a

De-us qui <...><V.> Ti-bi <...> qui- a tu so-lus <la-bo-rem>

²³⁸ De officiis.

²³⁹ Sequitur forma sive melodia in cantu officiorum seu introituum huius toni. ²⁴⁰ Et est sciendum, quod quartus tonus easdem litteras iniciales habet in cantu officiorum, quas habet in cantu antifonarum. ²⁴¹ Est igitur advertendum, quod forma sive melodia super psalmos introituum debet habere initium in ·a·lamire sub tali forma, ut hic sequitur:

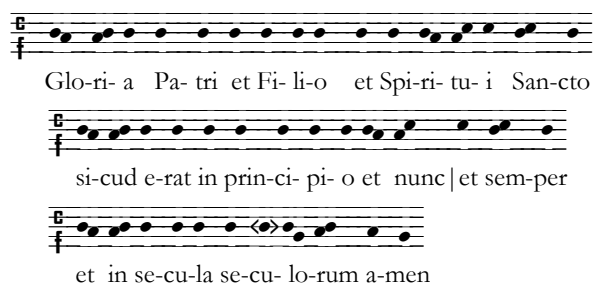
Quar-ta e-ta-te Mo-y-ses le-gis ta-bu-las ac-ce-pit in mon-te Sy-na- i

241 SUMM. GUID. ton. 21; ANON. Gemnic. 3, 3, 104

234 ex: evangeliū] angeli L^o1 cf. LZ 4, 224

239 introitum L^o1

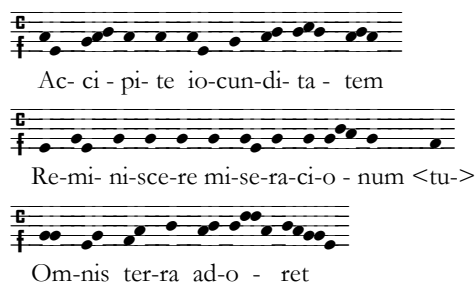
241 introitum L^o1 | Synai accepit in monte L^o1 cf. LZ 4, 228

22^v

p.446b ²⁴² Sequitur hinc primum et principale *Euouaen* introituum quarti toni, et est illud, quod sequitur:



²⁴³ Est autem notandum, quod sub hoc *Euouaen* continetur omnis introitus quarti toni, quocumque modo inchoatur, ut patet sic:



²⁴⁴ Est tamen advertendum, quod iste tonus secundum quasdam ecclesias habet differentiam in cantibus officiorum, que talis, ut sequitur:

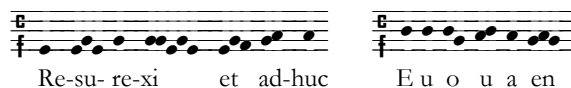


²⁴⁵ Hec autem differentia habet unam litteram initialem, scilicet ·D· finale, id est ·D·solre. ²⁴⁶ Continet enim introitos in ·D·solre inchoantes ibi-

242 introitum *L♭1*

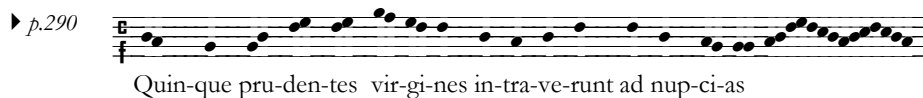
244 ecclesias] essencias *L♭1*

que aliquam moram facientes ad minus ad duas unisonas, et deinde in ·F·faut per oriscum surgentes, sicut patet in hoc introitu sequenti:



247 DE QUINTO TONO

²⁴⁸ Consequenter videndum est de 3^o tono autentico, id est quinto, cuius finis est in ·F·faut; sed melodia sive iubilus eius tali forma iubilatur, ut sic: *p.447a*



²⁴⁹ Deinde sequitur forma psalmorum minorum, pro quo nota, quod psalmi minores <quinti toni> secundum antiquos habent inceptiōem eorum in ·F·faut, ascendendo per ditonum punctuatim in ·a·lamire, et ab ·a·lamire iterum ascendendo per semiditonum punctuatim in <·c·>solfaut tali forma sive melodia, ut sequitur:



²⁵⁰ Sed secundum modernos tunc psalmi minores sub tono 5^{to} incipiendi sunt in ·c·solfaut, quia ibidem iste tonus ponit tenorem sui *Enouaen* tali forma:



248 IOH. COTT. mus. 11, 27; LAMBERTUS p. 265b; SUMM. GUID. ton. 6; ANON. Gemnic. 3, 3, 120

249 ANON. Claudifor. 4, 8, 16

246 oriscum] eriscum *Lol*

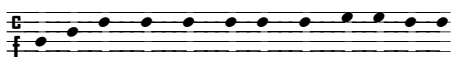
249 <quinti toni>] tamen (?) *Lol* cf. *TH V 4, 390* | eorum] earum *Lol* | <·c·>solfaut] solfaut ut *Lol* | ex.: Quinta *Lol*

²⁵¹ Deinde sequitur melodia psalmorum maiorum 5^{ti} toni, quorum inceptio debet fieri in ·F·faut per ascensum in ·a·lamire, et ab ·a·lamire in ·c·solfaut tali melodia, ut sequitur sic:

p.447b



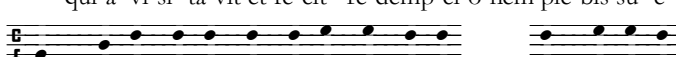
Ma-gni-fi-cat a-ni-ma me-a Do-mi-num



Be-ne-di-ctus Do-mi-nus De-us Is-ra-el,



qui-a vi-si-ta-vit et fe-cit re-demp-ci-o-nem ple-bis su-e



Nunc di-mit-tis ser-vum tu-um Do-mi-ne <...> quod pa-ra-sti

²⁵² Deinde sequitur primum et principale *Euouaen* 5^{ti} toni in cantu antiphonarum tali forma, ut sequitur:



E u o u a en

²⁵³ Advertendum autem, quod quintus tonus habet 3 litteras iniciales in cantu antiphonarum, scilicet ·F· finale et ·a· acutum et ·c· acutum, quarum istud primum et principale *Euouaen* | continet duas litteras, ·a· et ·c· acutas. ^{23v}
²⁵⁴ Continet enim antiphonas in ·a·lamire inchoantes, surgentes sive cadentes.
²⁵⁵ Continet etiam antiphonas in ·c·solfaut inchoantes et a ·c· surgentes sive cadentes. ²⁵⁶ Exemplum hic in presenti patet:



Mon-tes et co-les

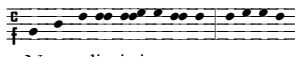


E-le-va-mi-ni por-te e-ter-na<les>



E u o u a en

251 maiorum] aliorum *Lol* | ut sequitur sic] ut sequitur sic ut sequitur sic *Lol* |

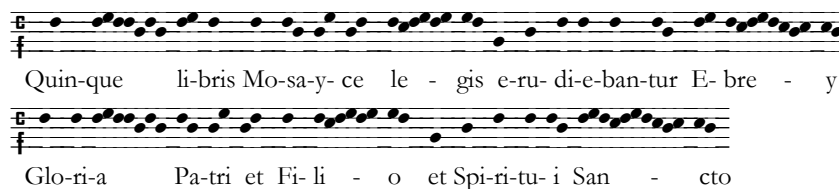


Nunc dimittis servum tuum domine tuum domine. Quod parasti. *Lol*

257 Hec autem differentia unicam habet litteram initialem, scilicet ·F· p.448a
finale, id est ·F·faut. 258 Continet enim antiphonas in ·F·faut inchoantes, sed
▶ p.291 ab ·F·faut non cadentes sed surgentes, ut patet in hac antiphona *Spes mea*;
similiter in illa, que sequitur:



259 Sequitur forma sive melodia super versus responsoriorum. 260 Ver-
suum inceptio semper debet fore in ·c·solfaut, et finis in ·a·lamire, ut patet
hic:



261 Inveniuntur tamen responsoria 5^{ti} toni, quorum versus incipiuntur in
·F· finali. 262 Patet hoc in responsorio isto *Illumina oculos meos*.

263 Sequitur forma sive melodia super psalmos seu versus introituum,
quorum psalmorum seu versuum inceptio semper fieri debet in ·F· finali
sub tali melodia, etc.

24r
p.448b

Quin-ta e-ta-te pre-va-lu-it Da-vid in fun-da et la-pi-de con-tra Go-li-am

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto

si-cut e-rat in prin-ci-pi-o et nunc et sem-per

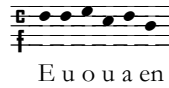
et in se-cu-la se-cu-lo-rum a-men

263 SUMM. GUID. ton. 22; ANON. Gemnic. 3, 3, 120

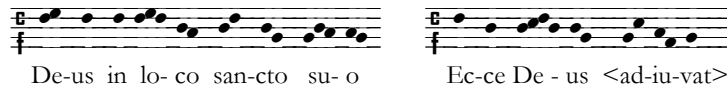
260 ex.: cf. LZ 4, 241; TH V 4, 403

263 introitum L01 | seu] seuu L01 | ex.: Gloria patri et filio et filio L01

²⁶⁴ Deinde sequitur primum et principale *Euonaen* in cantu officiorum, et est tale, ut sequitur:



²⁶⁵ Notandum autem, quod quintus tonus habet easdem litteras iniciales in cantu officiorum, quas habet in cantu antiphonarum, scilicet ·F·a· et ·c·, quarum istud primum et principale *Euonaen* continet duas, scilicet ·a· et ·c·, id est ·a·lamire et ·c·solfaut, incipientes. ²⁶⁶ Continet enim introitus in ·c·solfaut incipientes, sive surgentes sive cadentes; surgentes sicut patet in hoc introitu sequenti primo, cadentes vero patet in hoc introitu sequenti 2º:



p.449a

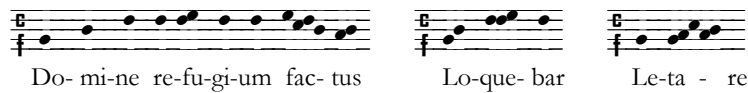
²⁶⁷ Continet enim antiphonas in ·a·lamire inchoantes et dehinc sive surgentes sive cadentes: surgentes sicut patet <in> introitu primo, cadentes vero patet <in> introitu sequenti:



²⁶⁸ Et est notandum, quod 5^{tus} tonus principalem habet differenciam in cantu officiorum, que est, ut sequitur:



²⁶⁹ Hec autem differencia habet unam litteram initialem, scilicet ·F· finale; continet introitus in ·F·faut inchoantes et ab ·F·faut surgentes leniter, ut patet hic:



264 primum] *lectio incerta L01*

266 ex.: <adiuvat>] venit

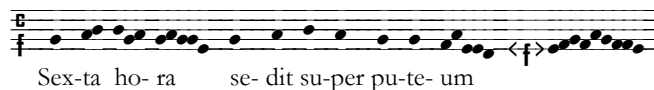
269 surgentes] sum *L01*

24^v 270 Et sic patet forma 5^{ti} toni cum litteris inicialibus tam in cantu officiorum quam antifonarum.

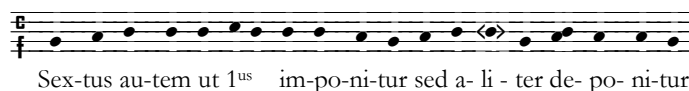
271 SEXTUS.

272 Sequitur nunc forma tercii toni plagalis, id est sexti toni, qui cum quinto unam sedem finalem retinet, scilicet ·F· in linea; et ergo primo videndum est de iubilo huius toni, scilicet sexti.

► p.291



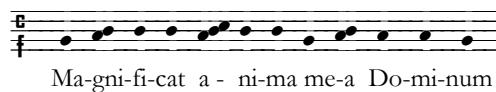
273 Sed forma super psalmos minores sexti toni, qui more antiquorum sunt incipiendi in ·F·faut ascendendo gradatim in ·a·lamire tali melodia, ut sequitur: p.449b



274 Sed more modernorum psalmi minores 6^{ti} toni sunt incipiendi in ·a·lamire, et <ratio> est, quia 6^{tus} tonus ibidem ponit suum finem, ut patet hic:



275 Deinde sequitur forma <psalmorum maiorum>, qui incipiendi sunt in ·F·faut, ascendendo gradatim in ·a·lamire, ut patet sic:



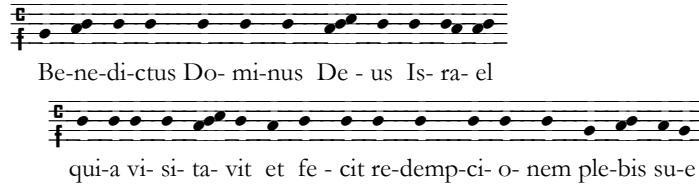
272 IOH. COTT. mus. 11, 27; LAMBERTUS p. 266a; SUMM. GUID. ton. 7; ANON. Gemnic. 3, 3, 139

273 ANON. Claudifor. 4, 7, 11

272 ex.: sedit] sedet L^o1 | puteum] pateum L^o1

274 <ratio>] responsus L^o1 cf. TH V 4, 416; LZ 4, 252

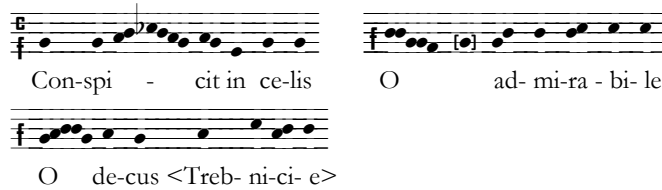
275 <psalmorum maiorum>] illorum L^o1 cf. TH V 4, 417; LZ 4, 253



²⁷⁶ Deinde sequitur primum et principale *Euonaen* 6^{ti} toni in cantu antiphonarum, et est tale:



²⁷⁷ Notandum, quod sextus tonus tam in cantu antiphonarum quam officiorum habet quatuor litteras iniciales, scilicet ·C· et ·D·, ·F· et ·G·. ²⁷⁸ Sed nulla antiphona sexti toni invenitur habere initium preterquam in ·F·faut. ²⁷⁹ Sed introitus, gradualia, offertoria, communionem | et respon- 25r
soria 6^{ti} toni inveniuntur aliquando in hiis litteris inicialibus predictis inchoari, de quibus inferius dicitur. ²⁸⁰ Et si aliqua antiphona sexti toni in aliquibus istoriis in hiis litteris predictis inveniretur habere initium, illa tamen etiam sub tono capitali semper est comprehendenda, <quia> non videtur esse aliqua differentia specialis sexti toni pro hiis litteris inicialibus preter ·F·faut, ut patet cuilibet diligenter examinanti. ²⁸¹ Et est advertendum, quod est istud primum et principale *Euonaen* 6^{ti} toni. ²⁸² Continet antiphonas in ·F·faut inchoantes, et ab ·F·faut surgentes sive cadentes, ut patet in hiis antiphonis sequentibus.



► p.291

²⁷⁹ gradualis *Lo1*

²⁸⁰ illo *Lo1* | comprehenda *Lo1* | <quia>] que *Lo1* | specialis] similis *Lo1* cf. *TH V* 4, 422

²⁸² inchoantes] et choantes *Lo1*

²⁸² ex.: <Trebnicie>] terribile *Lo1*

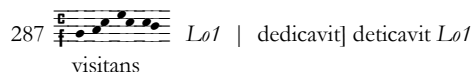
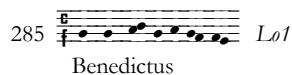
²⁸³ Notandum, quod sextus tonus in cantu antifonarum unam habet differenciam, videlicet istam:



²⁸⁴ Hec enim differencia eamdem litteram habet quam et principale *Euouaen*, videlicet ·F· finale. ²⁸⁵ Continet enim antiphonas in ·F·faut inchoantes, et ab ·F·faut non cadentes, sed surgentes per tonum in ·G·solreut, et ibi non longam moram facientes, maxime ad duos unisonos, et dehinc per tonum in ·a·lamire sub signo [in] podatho tendentes, et ab <·a·lamire> <re>verberantes ·F·faut per tonum in depresione, ut in antiphonis sequentibus patet.

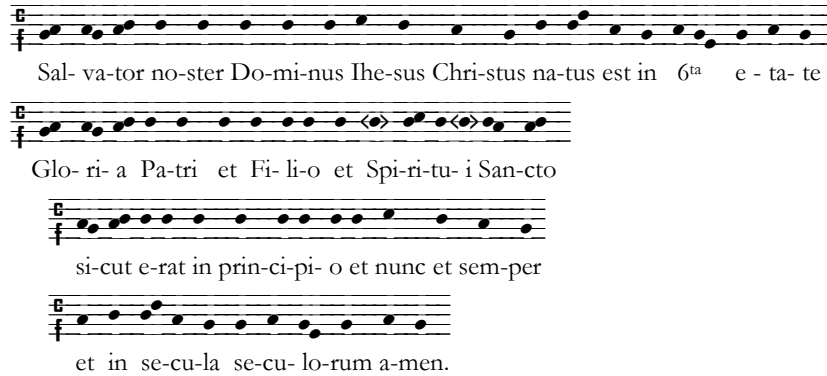


²⁸⁶ Deinde sequitur forma sive melodia versus responsoriorum 6^{ti} toni. ²⁸⁷ Est autem sciendum, quod versus responsoriorum 6^{ti} toni debent incipere in ·F·faut.



²⁸⁸ De officiis sequitur forma in cantu. ²⁸⁹ Et primo ponenda est forma sive melodia, secundum quam omnes versus officiorum sive introituum 6^{ti} toni formantur sive modulantur, que talis est ut sequitur:

p.451a



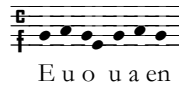
Sal- va- tor no- ster Do- mi- nus Ihe- sus Chri- stus na- tus est in 6^{ta} e - ta- te

Glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto

si- cut e- rat in prin- ci- pi- o et nunc et sem- per

et in se- cu- la se- cu- lo- rum a- men.

²⁹⁰ Deinde sequitur primum et principale *Euouaen* 6^{ti} toni in cantu officiorum, et est tale ut sequitur:



E u o u a en

²⁹¹ Nota, quod istud principale *Euouaen* in cantu officiorum habet easdem litteras iniciales, | quas habet vel habere potest in cantu anti-
²⁹² phonarum. ²⁹² Omnis enim introitus continet hoc *Euouaen*, ubicumque incipiuntur, sive in ·D·solre, sive in ·F·faut, sive in ·a·lamire, preterquam in ·C·faut, ut infra dicitur. ²⁹³ Continet enim introitos in ·F·faut inchoantes, sicut patet in hoc introitu *Esto mihi in Deum*; similiter in isto introitu sequenti:

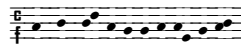
26r

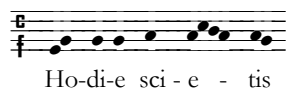
p.451b



Om - nes gen- tes plau- di- te ma- ni- bus

²⁹⁴ Continet enim introitus in ·D·solre inchoantes et deinde surgentes, sicut patet in hoc introitu *In medio ecclesie*; similiter in isto, quod sequitur:

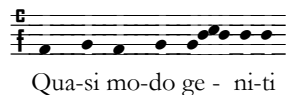
288 officiis L_o1289 introitum L_o1 |

et in secula seculorum amen L_o1 cf. TH IX 2, 4, 224



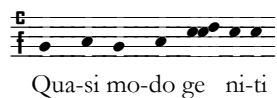
²⁹⁵ Deinde nota: 6^{tus} tonus in cantu officiorum habet unam differentiam, que est talis:



²⁹⁶ Hec autem differentia 6^{ti} toni unam habet litteram initialem in cantu officiorum, scilicet ·C· grave. ²⁹⁷ Continet enim in ·C·faut inchoantes et a ·C·faut surgentes, ut hic:



²⁹⁸ Et est advertendum, quod ista differentia in cantu officiorum apud nos non est communis; et quamvis iste introitus, videlicet *Quasi modo geniti*, continetur sub hac differentia, potest tamen eciam contineri sub capitali *euouaen*, quia eius inceptio in pluribus libris est in ·D·solre, ut patet hic:



p.452a

²⁹⁹ Et sic patet forma sexti toni; sequitur nunc septimus.

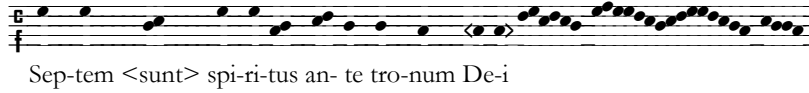
³⁰⁰ SEQUITUR DE SEPTIMO TONO

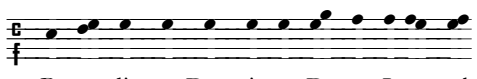
³⁰¹ Postquam ostensa est forma trium tonorum autenticorum et eorum plagalium, consequenter restat, | ut ostendatur forma 4^{ti} et ultimi toni autenti, qui alio nomine septimus tonus nuncupatur. ³⁰² Et primo videndum est de iubilo, qui talis est:

²⁹⁷ ex.: L^o1

³⁰¹ plagalium] deplagalium L^o1

³⁰² ex.: cf. TH V 4, 441; TH XVII 250

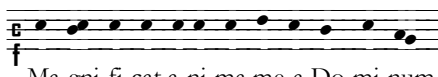




Be-ne-di-ctus Do-mi-nus De-us Is-ra - el

27r qui-a vi-si- ta-vit et fe-cit re-demp-ci-o-nem ple-bis su-e

³⁰⁸ Sed more modernorum regularitatem sequentes psalmi maiores inchoandi sunt in ·d·lasolre, ut illo modo continet versus sub tali melodia ut iam sequitur, etc., etc., etc., etc.:



Ma-gni-fi-cat a-ni-ma me-a Do-mi-num



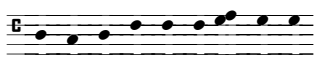
Be- ne - di-ctus Do-mi-nus <De - us>

³⁰⁹ Deinde sequitur primum et principale *Euouaen* septimi toni in cantu antifonarum, et est tale, quod sequitur iam: p.453a



E u o u a e n

³¹⁰ Unde nota, quod septimus tonus habet quinque litteras iniciales, scilicet ·G·a·b·c· et ·d·, quarum hoc primum et principale *Euouaen* continet duas, scilicet ·G· et ·a·, id est ·G·solreut et ·a·lamire. ³¹¹ Continet enim antiphonas in ·a·lamire inchoantes sive surgentes sive cadentes; surgentes sicut patet in ista antiphona *Venite benedicti*; cadentes, sicut patet in hac antiphona sequenti, videlicet illa, ut sequitur:



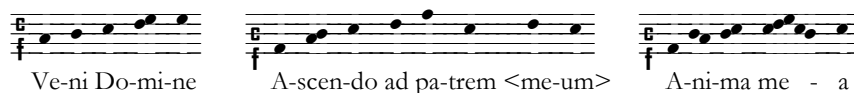
I-pse pre-i-bit an-te il-lum

309 anfonarum *Lo1*

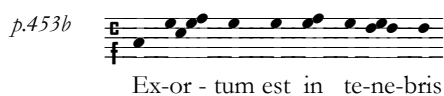
309 ex. cf. *TH V 4, 448*

311 benedicta *Lo1* | ex.:  *Lo1*

³¹² Continet enim antiphonas in ·G·solreut inchoantes et a ·G·solreut surgentes, sive per tonum, sive per ditonum, sive per dyataseron, sicut patet in antiphonis sequentibus:



³¹³ Vel continet antiphonas in ·G·solreut inchoantes, in dyapente in ·d·lasolre saltantes sic, quod unus punctus inferior unam silbam sibi usurpat in antifona sequenti:



27v

³¹⁴ Notandum autem, quod septimus tonus in cantu antifonarum 4^{or} habet differencias, quarum prima est talis, que iam sequitur:



³¹⁵ Hec autem differencia habet unam litteram inicialem, scilicet ·G· finale; continet enim antiphonas in ·G·solreut inchoantes et a ·G·solreut per dyapente surgentes in ·d·lasolre sub signo musico, quod dicitur podathus, sicut patet in ista antiphona *Precursor*; similiter in ista *Veterem hominem*; similiter in ista, que sequitur:

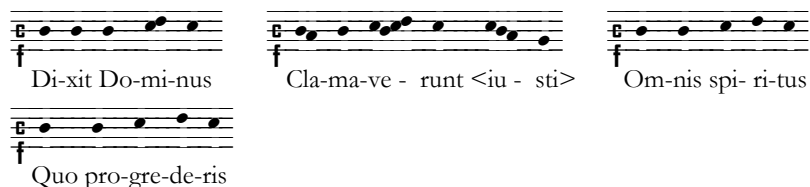


³¹⁶ Deinde sequitur 2^a differencia septimi toni, que talis est, ut sequitur:



³¹⁷ Hec autem differencia habet duas litteras iniciales, scilicet ·b· et ·c· accutas. ³¹⁸ Continet enim antifonas in ·c·solfaut inchoantes sive surgentes sive cadentes, ut hoc:

313 sequenti] Verte folium add. Lo1



³¹⁹ Continet enim antifonas in ·b·fa·b·mi inchoantes, et a ·b·fa·b·mi non *p.454a*
cadentes, sed surgentes, ut patet sic, ut sequitur:



³²⁰ Deinde sequitur 3^a diferencia 7^{mi} toni, et est talis, que sequitur:



³²¹ Hec enim diferencia habet unam litteram initialem, scilicet ·d· in spacio. ³²² Continet enim eadem antiphonas in ·d·lasolre inchoantes, et a ·d·lasolre <cadentes> sive per tonum sive per ditonum sub quocumque signo musice, sicut patet in hac antiphona *Angeli archangeli*; similiter in ista, que sequitur:



³²³ Sequitur 4^{ta} et ultima diferencia huius toni, et est talis, ut sequitur:



³²⁴ Hec autem diferencia habet unam litteram initialem, scilicet ·b· acutum. ³²⁵ Continet enim antiphonas in ·b·fa·b·mi inchoantes et a ·b·fa·b·mi non surgentes, sed cadentes per ditonum in ·G·solreut, ut hoc:



319 ex.: Stella] stela *L01*

p.454b ³²⁶ Et sic patent differentiae huius toni in cantu antiphonarum cum litteris inicialibus.

³²⁷ Deinde sequitur forma versuum responsoriorum septimi toni. ³²⁸ Et nota: versus responsoriorum 7^{mi} toni incipiendi sunt in ·d·lasolre tali melodia, ut sequitur:

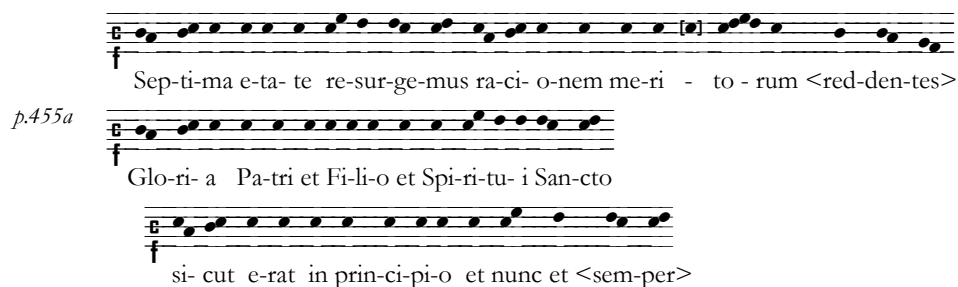


A sep - tem de-mo- ni-is Ma-ri-am Mag-da- le-nam Do-mi-nus Ihe-sus

Cri- stus sep - ti-for-mis gra-ci - a li - be-ra - vit

Glo - ri- a Pa-tri et Fi- li - o et Spi-ri - tu- i San- cto

³²⁹ Deinde sequitur forma sive me|lodia super psalmos introituum 7^{mi} toni, quorum psalmorum inceptio debet fieri in ·c·solfaut sub tali melodia, ut sequitur:



Sep-ti-ma e-ta- te re-sur-ge-mus ra-ci- o-nem me-ri - to - rum <red-den-tes>

Glo-ri- a Pa-tri et Fi-li-o et Spi-ri-tu- i San-cto

si- cut e-rat in prin-ci-pi-o et nunc et <sem-per>

³³⁰ Deinde sequitur primum et principale *Euouaen* 7^{mi} toni in cantu officiorum, et est tale, quod sequitur:



E u o u a e n

329 SUMM. GUID. ton. 24

329 introitum *Lo1*

³³¹ Nota, quod septimus tonus nullam habet differentiam in cantu officiorum, unde istud *Euouaen* 7^{mi} toni continet omnes introitos, ubicumque incipiuntur, sicut patet in hiis introitibus sequentibus:

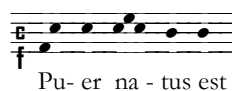


³³² Quidam tamen musici addunt unam differentiam 7^{mo} tono in cantu officiorum, et est talis, ut sequitur:



E u o u a e n

³³³ Hec autem differentia continet introitus in ·G·solreut inchoantes et vehementer in ·d·lasolre surgentes sub signo musice, quod dicitur podathus, ut sic:



Pu-er na - tus est

29r

³³⁴ Sed tamen ista differentia non habetur in usu, sed solummodo ipse tonus capitalis, etc.

³³⁵ SEQUITUR NUNC OCTAVUS TONUS

p.455b

³³⁶ Sequitur nunc forma quarti plagalis, id est octavi toni; et primo videndum est de iubilo eius.



O-cto sunt be-a - ti- tu- di - nes

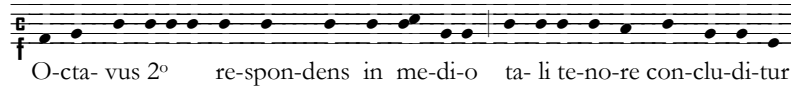
³³⁷ Deinde sequitur forma psalmorum minorum octavi toni, qui dupliciter inchoantur, videlicet secundum antiquos et secundum modernos.

³³⁸ Psalmi minores secundum antiquos incipiendi sunt in ·G· finali per

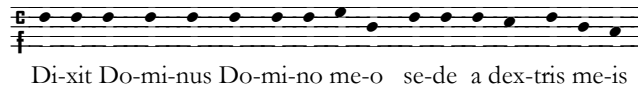
³³⁶ IOH. COTT. mus. 11, 27; LAMBERTUS p. 267a; SUMM. GUID. ton. 9

³³³ signo *Lol*

ascensum in ·a·lamire et ab ·a·lamire per semiditonum in ·c·solfaut punctu-
atim ascendendo tali modo:



³³⁹ Sed secundum modernos psalmi minores sub octavo tono incipiendi
sunt in ·c·solfaut, et ratio est, quia octavus tonus ibidem ponit tenorem sui
Euouaen, ut sic:



³⁴⁰ Sequitur forma maiorum psalmorum, que eciam est similis forme 2ⁱ
toni in principio, in medio, sed in fine differt:



³⁴¹ Deinde sequitur primum et principale *Euouaen* in cantu antifonarum
8^{vi} toni, et est illud, quod sequitur:



³⁴² Notandum, quod octavus tonus tam in cantu antifonarum quam in
cantu officiorum habet 7^{tem} litteras iniciales, scilicet ·C·D·E·F·G·a·c·; ³⁴³ et
harum autem | litterarum hoc primum et principale *Euouaen* octavi toni 29^v
continet 3^{es} litteras predictas, scilicet ·D·G· et ·a· acutum. ³⁴⁴ Continet enim
antifonas in ·D·solre inchoantes, sive cadentes sive surgentes:

338 ANON. Claudifor. 4, 9, 20

340 differt] differ̄t

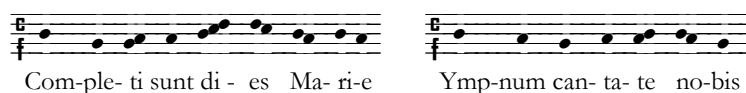
342 7^{tem}] 7^{men} Lo1 ·C·D·E·F·G·a·c·] C D E F G a b Lo1



³⁴⁵ Continet enim antifonas in ·G·solreut inchoantes, et a ·G·solreut sive surgentes sive cadentes, ut patet in hiis antifonis:



³⁴⁶ Continet enim antiphonas in ·a·lamire inchoantes et ab ·a·lamire cadentes sive per ditonum sive per tonum, ut patet in antiphonis sequentibus:



³⁴⁷ Advertendum eciam, quod octavus tonus in cantu antifonarum habet quatuor differencias, quarum prima est hec, ut sequitur:



³⁴⁸ Hec enim differencia habet duas litteras iniciales, scilicet ·E· et ·F·, id est ·E·lami et ·F·faut. ³⁴⁹ Continet enim antifonas in ·F·faut inchoantes et ab ·F·faut surgentes sive per tonum sive per ditonum, ut patet in hiis antiphonis:



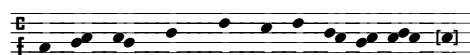
³⁵⁰ Continet enim antifonas in ·E·lami inchoantes et ab ·E·lami leniter surgentes per semitonium in ·F·faut, et ab ·F·faut in ·G·solreut, ut patet in sequenti:

344 ex.: Angele L^o1



349 antiphonis] antipfonis L^o1

350 semitonium] semiditonum L^o1

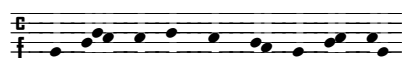


► p.291

Ec-ce nunc tem-pus ac-ce-pta- bi- le

p.457a

³⁵¹ Continet eciam predicta differencia antifonas in ·D·solre inchoantes, et a ·D·solre surgentes <non> gradatim, sed per semiditonum in ·F·faut, et ab ·F·faut vehementer surgentes per ditonum in ·a·lamire, ut patet in antiphona sequenti:



Spi-ri - tus Do-mi - ni re-ple-vit

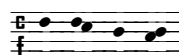
³⁵² Sequitur nunc differencia 2^a octavi toni, que talis est, ut sequitur:



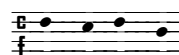
30r

E u o u a en

³⁵³ Hec enim differencia habet unam litteram inicialem, scilicet ·c·acutum. ³⁵⁴ Continet enim antifonas in ·c·solfaut inchoantes et a ·c·solfaut non surgentes, sed cadentes, ut patet in antiphona, que iam sequitur immediate:



In e-ter-num



De- o no-stro

³⁵⁵ Sequitur 3^a differencia octavi toni, ut hic sequitur:



E u o u a en

³⁵⁶ Continet enim antifonas in ·c·solfaut inchoantes et a ·c·solfaut non cadentes, sed surgentes per tonum in ·d·lasolre, et iterum ·c·solfaut reverberantes, ut sic:



Ze-lus do-mus tu - e



E- un-tes i- bant

350 ex.: acceptabilem L^o1

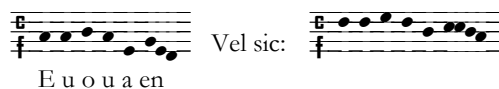
351 predictas differencias L^o1

354 ut patet in ut patet in L^o1

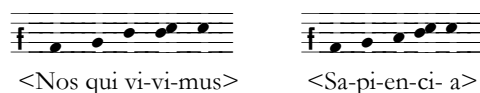
³⁵⁷ Potest tamen etiam predicta differentia continere antifonas in *p.457b*
 ·c·solfaut per semitonium in ·b·fa·b·mi remissas et mox ·c·solfaut reverberantes, sicut patet in antifonis sequentibus:



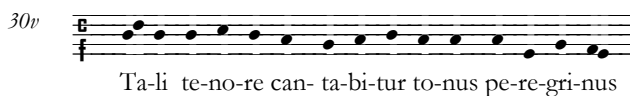
³⁵⁸ Deinde sequitur quarta et ultima differentia octavi toni in cantu antiphonarum, que apud modernos tonus peregrinus appellatur, ut hic:



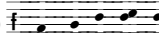
³⁵⁹ Hec autem differentia unicam habet litteram initialem, scilicet ·C·grave, id est ·C·faut. ³⁶⁰ Continet enim antifonas in ·C·faut inchoantes et a ·C·faut per tonum surgentes, ut patet in hiis antifonis sequentibus:



³⁶¹ Naratur enim fabulose de invencione formule, que apud nos modernos tonus peregrinus appellatur, quod quidam conventus viginti monachorum aggregacione aggregatus extitit, cuius cantor <tempore paschali prescriptam incepit antiphonam>, chorus vero totus ad incipiendum psalmum causa <im>providencie obmutuit; ³⁶² abbas vero aliis plus <rubefactus> veri *Euouaen* immemor sub hac formula non in acutis, sed in voce gravi in ·a·lamire incipiens, in ·D· gravi autem finiens, hanc predictam formulam sic tubavit, ut sequitur:



357 bfabemi L01 | ex.: Venit L01

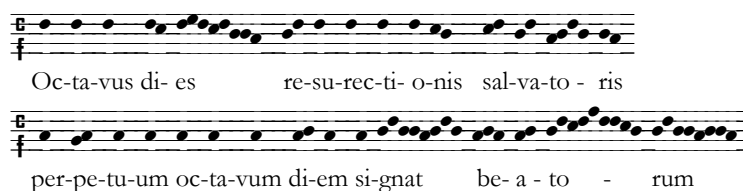
360  L01 cf. LZ 4, 305; TH V 4, 501

361 cuius Cuius L01 | chorus] 2^{us} L01

362 <rubefactus>] robustus L01 cf. TH V 4, 504; LZ 4, 310 | veri] venit L01 | in alamire incipientes, in d gravi autem finientes L01 | ut sequitur] Verte folium loth fiunt (?) add. L01

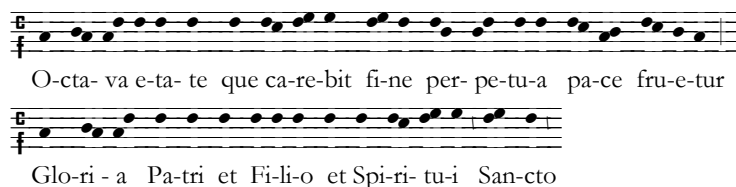
³⁷⁵ Hoc tamen non videtur rationi consonum, quod psalmi maiores p.458b
debent eadem melodia inchoari quam minores intonantur. ³⁷⁶ Semper enim
psalmi maiores alia melodia modulantur quam psalmi minores, ut patet
sigilatim de quolibet tono, et illo modo psalmi maiores super tonum
peregrinum incipiendi sunt regulariter in ·D·solre, ut iam patuit. ³⁷⁷ Dicunt
tamen quidam musici, quod ista specialis differentia octavi toni peregrini
non propter finem vel medietatem, sed propter initium istius antifone *Nos
qui vivimus* posita fuit. ³⁷⁸ Et solus psalmus iste *In exitu Israel* nunc sub ipso
solemniter decantari debet, cum tamen alie antiphone, videlicet *Sapientia
clamitat*, *Stabant iusti* eiusdem inicii sub alia differentia regulariter cantantur.

31r ³⁷⁹ Sequitur forma sive | melodia versuum responsoriorum octavi toni,
que talis est:



³⁸⁰ *Gloria* eodem modo cantare debes sicut versus, ut patet intuiti.

³⁸¹ Deinde sequitur forma psalmorum sive versuum in cantu officiorum
octavi toni, que talis est, ut sequitur:



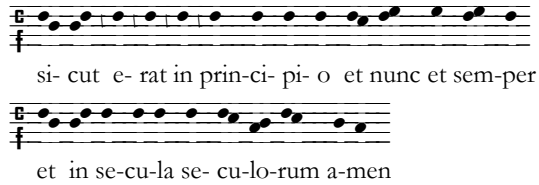
p.459a

381 SUMM. Guid. ton. 25

375 maiores] minores *cancell. L01*

376 Semper] Sed *L01 cf. TH V 4, 518* | maiores] aliores *L01*

377 fuit] finit *L01*



³⁸² Deinde sequitur primum et principale *Enouaen* octavi toni <in cantu officiorum>, et est, ut sequitur:



³⁸³ Istud autem *Enouaen* habet duas litteras iniciales, scilicet ·G· et ·a·, id est ·G·solreut et ·a·lamire. ³⁸⁴ Continet enim introitos in ·a·lamire inchoantes, et ab ·a·lamire sive surgentes sive cadentes, sicut patet in introitibus sequentibus, ut sic:

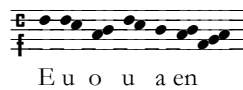


³⁸⁵ Sed ille introitus *Miserere michi* in ·G·solreut in quibusdam libris initium habuerit; tunc iterum sub eodem | capitali *Enouaen* continebitur, quia ^{31v} predictum capitale *Enouaen* continet introitos in ·G·solreut inchoantes, et a ·G·solreut surgentes, ut patet sicut sequitur:



p.459b

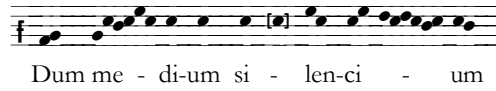
³⁸⁶ Notandum autem, quod octavus tonus in cantu officiorum habet unam differenciam, que talis est, ut sequitur:



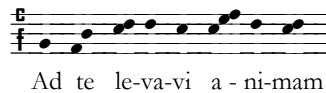
³⁸⁷ Hec autem differencia continet duas litteras iniciales, scilicet ·C· grave et ·D· finale. ³⁸⁸ Continet enim introitus in ·C·faut inchoantes et a ·C·faut surgentes, quod sic patet:

³⁸⁵ initium] vicium *L01* | predictum capitale] predicti capitalem *L01* cf. *TH V* 4, 526

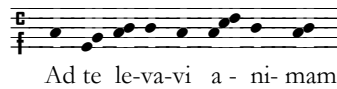
▶ p.291



³⁸⁹ Continet eciā introitus in ·D·solre inchoantes sive surgentes sive cadentes; ³⁹⁰ surgentes sicut patet in isto introitu *Spiritus Domini*; similiter patet in isto introitu *Introduxit*, quam introitum quidam consueverunt in ·F·faut incipere, sed male; attamen si ·F·faut inchoabitur, sub principale *Euouaen* continebitur; ³⁹¹ cadentes autem a ·D·solre, sicut patet in isto introitu *Ad te leuavi*; si initium sumpserit in ·D·solre et cadit per tonum in ·C·faut et deinde surgit per dyathaseron in ·F·faut, ut patet sic:



³⁹² Si autem predictus introitus incipitur in ·G·solreut, et a ·G·solreut cadit in ·D·solre, et a ·D·solre surgit in ·F·faut, ut in quibusdam ecclesiis mos est, tunc continetur sub primo et principale *Euouaen*, ut patet sic:



³⁹³ Item sciendum, quod capitalis tonus super psalmos introituum octavi toni semper est tenendus. ³⁹⁴ Sed differencialis regula solum assignari debet in ultimo versu *Gloria patri*, et non in psalmo; ³⁹⁵ et hoc est tenendum in omnibus differenciis aliorum tonorum, sive hoc fit in cantu officiorum sive antifonarum.

32r ³⁹⁶ Ergo pro regula | generali sit hoc notabile: quod omnis tonus uniformiter est tenendus in unoquoque versu psalmorum, *Magnificat* et introituum. ³⁹⁷ Sed si est differencialis regula alicuius toni, sive sit in cantu antifonarum sive introituum, regulariter et artificiose tenenda est: ³⁹⁸ in ultimo versu solum scribitur ut communiter in fine antifonarum, similiter in introituum talis notificacio, scilicet *Euouaen*, quod in cantu valet tantum sicut *Seculorum amen*. ³⁹⁹ Cuius ratio est hec, quia differencie <dantur> regulariter solum propter principia antifonarum et introituum. ⁴⁰⁰ Antiphona

³⁹³ tenendum *L_o1*

³⁹⁶ sit] fit *L_o1*?

³⁹⁷ sit] fit *L_o1*?

³⁹⁸ solum] sonum *L_o1*

³⁹⁹ <dantur>] cf. *TH V 4, 540*

et introitus diversa habent principia, sed [cum] solum propter principia dantur difference tonorum, et ergo terminus difference per modum debiti saltus petit principium antifone sive introitus; quod solum debet per ultimum versum fieri, videlicet in *secula seculorum* post *Gloria*.⁴⁰¹ Ergo in *secula seculorum amen* solum datur difference et non in unoquoque versu, cum non post quemlibet versum sit inchoacio antifone.⁴⁰² Habet enim similitudinem cum cursu naturali: unde aliquis volens saltum facere vehementer petit excursum, ut destinatum terminum saltus excursu pertingere possit.⁴⁰³ Et quia ars est imitatrix nature in quantum potest, sic similitudinarie in differentiis tonorum similiter sit saltus ad destinatum terminum, per quem communiter potest habere principium antifone.

p.460b ⁴⁰⁴ Si qua autem ecclesia, maxime cathedralis vel collegiata, que maxime volunt habere dispensationem et modos fiendi ex libertate et voluntate, oppositum fieri permetteret, hoc tamen magis perveniret ex voluntate et usu quam arte.⁴⁰⁵ Est tamen advertendum, quod quandoque minor difference vel parva potest <ad>mitti in omnibus versibus.⁴⁰⁶ Exemplum patet hic:

► *p.291*

⁴⁰⁷ <Aliquando> tamen difference minores ita sunt formate, quod in quolibet versu admitti possunt, et eas teneri oportet, et hoc maxime provenit ex specialitate earum, ut patet hic:

► *p.292*

⁴⁰⁸ Sed tamen in maioribus non oportet, nisi propter extraccionem temporis, ut si <turificatur>, in *Magnificat* difference | per singulos versus propter congruitatem turificacionis teneri possunt.⁴⁰⁹ Nam ex ea de causa

32v

401 in] id est *Lō1* | post] per *Lō1* cf. *TH V 4, 543*

402 volans *Lō1*

403 est] 3^a *Lō1*

404 permetteret *Lō1*

405 <ad>mitti] cf. *TH V 4, 548*

407 <Aliquando>] De $\bar{q}$ *Lō1* | minores] binores *Lō1* | specialitate] se alitate *Lō1* cf. *TH V 4, 549*

408 maioribus] alioribus *Lō1* | <turificatur>] aliqui venienter *Lō1* cf. *TH V 4, 551*

quandoque in medio versuum pause fiunt iuxta ritus ecclesiarum. ⁴¹⁰ Item circa predicta de assignatione differenciarum quereretur quis, quomodo sit ratio in differenciis, secundum quod hec debeat esse prima, hec 2^a, hec 3^a, etc.. ⁴¹¹ Respondeo, quod nullam aliam rationem invenio, nisi quod hec earum ordinatio fuit de primi ponentis beneplacito vel superveniencium voluntate.

409 iuxta] maxime *L*01 cf. *TH V* 4, 552

410 secundum] scilicet *L*01 cf. *TH V* 4, 553

411 nisi quod] quod nisi quod *L*01

KOMMENTAR

pr. 5 teste Guidone in libro suo neumico] Der Begriff *liber neumaticus* ist in Verbindung mit Guidos *Regulae rhythmicae* unklar. Das Wort *neumaticus* ist in der Musiktheorie des Mittelalters nicht belegt. Innerhalb der Hollandrinus-Tradition erscheint es in zwei weiteren Texten:

TH VIII 9, 120: Teste Guidone qui post Boecium plurimum in arte musica prevaluisse dinoscitur in libro suo neumico

TH V pr. 60: teste Guidone in libro suo neumico

TH XXI verbessert in die gebräuchlichere Form *neumaticus*:

TH XXI 1, 14: testante Guidone in libro suo neumatico

Die mit TH II verwandten Texte TH VII und TH XIII lassen das unklare Wort aus:

TH VII pr. 25: teste Guidone in libro suo

TH XIII pr. 172: teste Guidone in libro suo

Vorlage für alle Texte ist IOH. COTT. mus. 2, 12, wo der Satz lautet: „Unde Guido pulchre in micrologo suo sic ait: Musicorum et cantorum ...“

Eine mögliche Erklärung für die Bezeichnung könnten drei Handschriften liefern, die den Anfang des Gedichtes mit Neumen versehen haben: Monte Cassino 318, Cologny 77 und vor allem die Münchener Handschrift clm 9921, in der die Verse 1-24, 118-121, 14-147 und 160-162 neumierte sind. Vgl. dazu Schola palaeographica Amstelodamensis (ed.): Guidonis Aretini „Regulae rhythmicae“. DMA A.IV, Buren 1985, S. 36 ff.

pr. 11: Das für den kirchlichen Dienst notwendige Wissen wird in TH V pr. 48-54 und LZ pr. 48-53 näher bezeichnet: *grammatica*, *ius canonicum*, *ars computandi* und *musica*. Vgl. dazu Wolfgang Hirschmann: „Quatuor sunt quibus indiget ecclesia“. Eine anonyme Einleitung in die *musica* im Codex 66 der Universitätsbibliothek Erlangen. Neues Musikwissenschaftliches Jahrbuch 8, 1999, S. 9-31, bes. S. 11 f.

pr. 28: Die Autorenangabe ist kaum richtig. Die Stelle konnte aber auch nicht ermittelt werden.

1, 9: Auffällig ist, daß in der *Manus Guidonica* das *ee-la extra manum* in der Darstellung nicht berücksichtigt ist, obwohl es im Text vorkommt. Möglicherweise ist die Darstellung aus einer anderen Handschrift übernommen worden, ohne daß ein Abgleich mit der Lehre der Hollandrinus-Tradition hergestellt worden ist.

1, 42: Der Autor geht hier über die Guidonische Skala hinaus. *ee*, *ff* und *gg* sind nicht mehr auf der Guidonischen Hand darstellbar. Offensichtlich ist hier die Verdopplung der Tonbuchstaben rein theoretisch für die ganze Oktave durchgeführt.

1, 47: Der Satz erinnert an die in vielen Hollandrinus-Traktaten zu findenden Ambitus-Kreise aus IOH. COTT. mus. 12, 29, in denen dieser Ausdruck verwendet wird.¹⁶

2, 13-14 Die Sätze sind grammatisch problematisch. Der Einwand, daß es drei „cantus naturales“ geben müsse, weil es drei Tonstufen *C* in der Guidonischen Hand gibt, wird als falsch angesehen, da auf *α-solfa* kein „cantus“ beginnt. Der in der Edition quasi als Zitat verwendete Ausdruck „debet incipi“ kommt in den vorangehenden Sätzen gar nicht vor. Möglicherweise ist hier eine Textlücke oder eine korrupte Überlieferung anzunehmen.

3, 7: sed ·ee-la ...] *ee-la* ist der höchste Ton des *hexachordum durum*, das auf *g* beginnt.

3,18-19: Maior ... minor ...] Damit sind die beiden *propositiones* des Syllogismus gemeint. Vgl. Petrus Hispanus: *Summulae logicae* (ed. I. M. Bochenski, Torino 1947) 4.03: „Omnis autem syllogismus constat ex tribus terminis et duabus propositionibus quarum propositionum una dicitur *maior*, altera *minor*.“

3, 35: Der Anfang *b-d-f* ist ungewöhnlich. Vgl. jedoch LZ 2, 38.

3, 43: Die Vorzeichen scheinen nicht richtig gesetzt zu sein. Vgl. LZ 2, 89

¹⁶ Vgl. Bernhard/Witkowska-Zaremba, Lehrtradition S. 102

3, 47: ... quoque tenet sol] Dieser Ausdruck scheint ein Hinweis darauf zu sein, daß ein *ee-la* hinzugefügt werden muß, um das Hexachord zu vervollständigen. TH V 3, 58 enthält einen weiteren Vers zum *ee-la*.

3, 51: Das Zitat aus ANON. Pannain p. 107 ist hier falsch verwendet. *Modus* bezeichnet im ANON. Pannain die Kirchentonarten, in TH II sind aber die Intervalle gemeint. Der Vergleich von „octo partes oracionis“ und „novem modi“ paßt daher überhaupt nicht.

3, 69-71: *Falseta* wird hier als Halbtonstufe verstanden, die auch bei anderen Tonschritten als *mi fa* vorkommen kann. Es werden also nicht neue Hexachorde auf anderen Tonstufen als *C F* und *G* gebildet, sondern das Vorhandensein von Halbtonstufen zwischen anderen Solmisationssilben wird stillschweigend akzeptiert.

3, 108: Gedacht ist an das Intervall *E-c*, nicht aber an das Intervall *H-G*.

3, 148: Die Textunterlegung bei „tota armonia“ und „memorie commendare“ ist unsicher. Die Überlieferung zeigt an diesen Stellen erhebliche melodische Unterschiede.

3, 172: Das Beispiel *Gloria in excelsis Deo* enthält in der notierten Form keine *coniuncta*. Diese wäre in einer transponierten Form mit Beginn auf *D* vorhanden. Das folgende Beispiel *Missus est angelus* ist laut Zsuzsa Czagány und Ágnes Papp wohl eine möglicherweise verderbte Form des Responsorius *Missus est Gabriel angelus*.

3, 173: Im Beispiel *Fidelis servus* (3, 180) wird die *coniuncta* nicht durch ein *b molle* vor *a* bezeichnet. Das entscheidende Faktum ist, daß die *coniuncta* immer *fa* anzeigt, ob sie nun als *g - as* (*mi - fa*) oder *gis - a* (*mi - fa*) notiert wird.

3, 180: Die erste Fassung auf *E* ist offensichtlich eine Retransposition der üblichen transponierten Fassung auf *G*.

3, 186: Die *coniuncta* in *Adorate Deum* ist in anderen Quellen nicht nachweisbar. Die Melodie lautet üblicherweise:

4, 90: Die Melodien der Antiphonen *Ave Maria* und *Canite tuba* stehen in 4, 83, nicht aber *Descendi*. Eine Antiphon im 1. Ton mit diesem Incipit konnte nicht ermittelt werden.

4, 99: Die Differenz ist in dieser Form in keinem anderen Tonar der *Traditio Hollandrini* überliefert. TON. Vratisl. 1, 69 und LZ 4, 120 geben als zweite *differentia non competens*:



E u o u a e

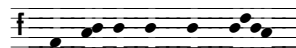
4, 124 *Misereris omnium*: Nach freundlicher Mitteilung von Zsuzsa Czagány und Ágnes Papp ist die Melodievariante in TH II und TH V 4, 263 ungewöhnlich, aber nicht unmöglich. In den herangezogenen mitteleuropäischen Quellen ist sie unbekannt. Da das Notenbeispiel in *Lo1* in zwei Incipits *Misericors* und *Omnium* aufgeteilt ist, liegt möglicherweise in der Quelle von *Lo1* bereits eine fehlerhafte Fassung vor.

4, 135: Nach Mitteilung von Zsuzsa Czagány und Ágnes Papp sind Antiphonen im 2. Modus mit dem Textbeginn *Laudate Dominum* und *Laudate Deum* in zahlreichen Varianten sehr verbreitet. Da sie zu den musikalisch instabilen kurzen Ferialantiphonen gehören, waren sie für Varianten besonders anfällig. Sie sind manchmal sogar innerhalb derselben Quelle in unterschiedlicher Melodiegestalt aufgezeichnet. Bei der in der Hollandrinus-Tradition erscheinenden Form hatte man wahrscheinlich folgende Antiphon im Sinn:



Lau-da-te De-um (zitiert nach ANT. KRANJ I f. 80r)

Allerdings ist das *a* zu Beginn äußerst ungewöhnlich und erinnert an den Alleluia-Vers *Laudate Dominum omnes gentes*, der jedoch in der Fortsetzung völlig unterschiedlich verläuft:



Lau-da-te Do-mi-num (zitiert nach GRAD. STRIG. S. 156)

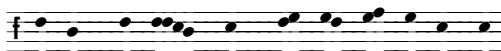
4, 152: Die Überlieferung ist sicher fehlerhaft. Die Rekonstruktion nach Vorschlägen von Zsuzsa Czagány, Ágnes Papp und Calvin Bower bleibt hypothetisch.

4, 155: Die Merkmelodie „Tercia dies“ ist am Ende unvollständig. Vgl. TH IX 2, 4, 102.

4, 164: Der Satz soll wohl darauf hinweisen, daß die 1. Differenz bei den Beispielen *Qui de terra est* und *Quando natus est* steht. Dort ist allerdings – wohl irrtümlich – das *Euouae principale* notiert. LZ und TH V geben folgende Melodie als erste Differenz:

LZ 4, 185:		TH V 4, 304:	
	e u o u a e		e u o u a e

4, 208: Sowohl TH II als auch TH V 4, 348 geben als Text *Pater mundus* anstelle des nach Auskunft von Zsuzsa Czagány und Ágnes Papp üblichen Incipits *Pater iuste mundus*. Dabei ist auch die Melodie verkürzt:


Pa-ter ju-ste mun-dus te non co-gno-vit
Cf. MMMA V 4179

4,216 *Simile est regnum*] Nach Auskunft von Zsuzsa Czagány und Ágnes Papp wechselt die Zuweisung der Antiphon zwischen dem 1. und 4. Modus. In den ungarischen Quellen wird sie ausschließlich dem 1. Modus zugeordnet. Cf. MMMA V 1458

4, 221 *secundum regulam superius dictam*] Vgl. TH II 4, 34 und TH II 4, 229

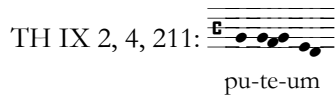
4, 223: Der gewöhnliche Beginn der Antiphon ist auf G.

4, 229: Vgl. TH II 4, 34 und TH II 4, 221

4, 248: Die Melodie ist am Schluß unvollständig. Vgl. z. B. TH V 4, 388 und TH IX 2, 4, 187.

4, 258: Die Antiphon *Spes mea* ist unbekannt. Möglicherweise handelt es sich um eine Verschreibung von *Spes nostra*, einer Antiphon *de Trinitate*, die im 5. Modus steht, allerdings in den konsultierten Quellen auf *c* beginnt.

4, 272: Das Notenbeispiel ist wahrscheinlich bei der Textstelle *puteum* fehlerhaft. Vgl. die Fassung von



4, 282 *O decus Trebnicie*] Es handelt sich um eine Magnificat-Antiphon aus dem polnischen Offizium der hl. Hedwig. Zsuzsa Czagány und Ágnes Papp haben sie freundlicherweise in der Handschrift des Antiphonale templi Waldenbergensis (Waldenburg-Walbrzych ist ein Kollegiatenkapitel in der Nähe von Wrocław), f. 188v überprüft. Vgl. S. 182

4, 287 Das Notenbeispiel ist in Text und Melodie problematisch, wie die Parallelquellen zeigen. Zsuzsa Czagány und Ágnes Papp nehmen an, daß die Melodie bei „(vi-)sitans“ irrtümlich eine Terz zu hoch notiert worden ist. Möglicherweise ist diese Verschiebung auch noch für die Textworte „hunc cultu“ anzunehmen. Vgl. TON. Vratisl. 3, 24. Das Vorzeichen *b* soll wohl auch für das *Gloria patri* gelten.

4, 311: Die Antiphon *Venite benedicti* beginnt im *Antiphonale monasticum* auf *G*.

4, 350: Der letzte Ton des Beispiels soll möglicherweise die Finalis angeben.

4, 388: Nach Auskunft von Zsuzsa Czagány und Ágnes Papp ist die Melodie von *Dum medium silentium* in dieser Fassung nicht zu verifizieren. Da die Neumenverteilung in der Überlieferung variabel zu sein scheint, ist die Fassung von TH II nicht unmöglich.

4, 406: Die angegebenen Beispiele sind die Differenz für die Antiphonen zum sechsten Modus und die zweite Differenz des ersten Modus.

4, 407: Als Beispiele sind angeführt: die fünfte Differenz der Antiphonen des ersten Modus und die vierte Differenz des achten Modus (*tonus peregrinus* mit Variante)

ALEXANDER RAUSCH

TRACTATUS EX TRADITIONE HOLLANDRINI
COD. VINDOBONENSIS 4774, FOL. 35v-92r

(TRAD. HOLL. III)

EINLEITUNG

1. HANDSCHRIFT

Der Codex 4774 der Österreichischen Nationalbibliothek (Sigle *Wi*) ist wahrscheinlich in Prag entstanden. Auf böhmische Provenienz weist neben der musikalischen Notation und der Geschichte der Handschrift (mit tschechischen Eintragungen¹) auch deren Inhalt: vor den Musiktraktaten findet sich auf fol. 1–11v eine glossierte Abschrift des *Computus chiometralis* des Cristannus de Prachaticz (Rektor der Universität Prag, † 4.9.1439).² 1516–1553 war der Codex im Besitz des utraquistischen Priesters Wenceslaus Rossius (Rosa), der auch zahlreiche andere Handschriften sammelte.³ 1567 gelangte die Sammelhandschrift nach Schloss Ambras in Tirol, wo Erzherzog Ferdinand II. seine Bibliothek aufstellte (Signatur „MS. Ambras. 212“), von dort im Jahr 1665 in die Wiener (kaiserliche) Hofbibliothek (ältere Signatur: „Philos. 578“).

Ergänzend zur Beschreibung des Codex bei Rausch, *Opusculum* (Edition von TH VI) ist der dortige Datierungsvorschlag⁴ „Mitte 15. Jh.“ zu diskutieren. Auf fol. 93v findet sich die Datierung 1473. Diese Notiz über den Tod eines Chorschülers ist der früheste explizite Anhaltspunkt zur zeitlichen Einordnung der Handschrift. Ebenfalls auf fol. 93v schreibt dieselbe Hand A (siehe unten), von der der Hauptteil des Musiktraktats stammt, einige Federproben, darunter auch das Textincipit „*Summi regis archangele*“. Dieses Incipit stimmt wiederum mit jenem im Notenbeispiel auf fol. 21v überein, wo es in TH VI aus Guidos *Micrologus* übernommen ist.⁵ Die Identität der Hände auf diesen beiden entfernten Stellen des

¹ Karl Schwarzenberg: Katalog der kroatischen, polnischen und tschechischen Handschriften der Österreichischen Nationalbibliothek. Museion. Veröffentlichungen der Österreichischen Nationalbibliothek, N. F. IV, 4, Wien 1972, S. 250 f.

² Pavel Spunar: Repertorium auctorum Bohemorum provecum idearum post Universitatem Pragensem conditam illustrans. Studia Copernicana 25, Wrocław etc. 1985, Bd. 1, S. 124 f.

³ Karl Schwarzenberg: Wenceslaus Rossius. Biblos 18, 1969, S. 182–187. Der Besitzvermerk auf fol. 92v lautet: „Wenceslaus s[acerdos] a Pressorovia habuit libellum a primo anno sacerdotii sui 1516 usque annum 1553 et scripsit hec in Venetiis super flumen Gizerna sabbato ante Bartholomei [19. August 1553]“.

⁴ Alexander Rausch: *Opusculum de musica ex traditione Iohannis Hollandrini*. A Commentary, Critical Edition and Translation. Musical Theorists in Translation 15, Ottawa 1997, S. 1–3. Vgl. auch RISM B III 6, S. 86 f.

⁵ TH VI 30, 14.

Codex (der Hauptschreiber kopierte neben den Hollandrinus-Traktaten auch einzelne Kapitel aus dem *Micrologus*) machen eine zeitnahe Entstehung zu der biographischen Notiz von 1473 wahrscheinlich.

Dieses Ergebnis läßt sich durch eine Überprüfung der Wasserzeichen stützen. Wie bereits Johann Amon bemerkte⁶, weisen die vorhandenen Wasserzeichen auf den süddeutschen Raum (Augsburg, München), was die Herkunft des Papiers betrifft; zu ergänzen wäre auch Brescia. Die Marke „zwei Schlüssel (zweikonturig) mit Kreuz“ erlaubt eine zeitliche Einordnung in die 1460/70er Jahre.⁷

Auf den ersten Seiten (fol. 35v–38v) finden sich rote Initialen (Lombarden) und Rubrizierungen, auch die Tonbuchstaben sind jeweils rot hervorgehoben; danach fehlen die Initialen. Zwei Schreiber sind klar zu unterscheiden: von Hand A (jüngere gotische Buchkursive) stammen fol. 1–23v und 30v–93v, von Hand B (mit Bastarda-Elementen) hingegen fol. 24–30. Hand B setzt mit dem *coniuncta*-Kapitel von TH VI ein und exzerpiert weiters die zweite Hälfte des pseudo-odonischen *Dialogus* (fol. 27–30) sowie einen Satz aus dem *Prologus* des Bern von Reichenau (fol. 30); auf fol. 30v schließt von Schreiber A die Fortsetzung der *Micrologus*-Kopie an. Die Notation in TH III, ebenfalls von Hand A, ist eine zentraleuropäische Choralnotation auf vier Linien, die durch böhmische Elemente charakterisiert ist, besonders den sog. böhmischen (kursiven) Pes.

2. TEXT

Der Text von TH III wurde von einer Hand geschrieben, die auch den Großteil von TH VI kopiert hat. Die Glossierung stammt ebenfalls von demselben Schreiber. Die Anzahl der nachweisbaren Fehler überschreitet nicht das im Spätmittelalter übliche Ausmaß. An einigen Stellen konnte sich der Schreiber selbst korrigieren. Unbemerkt blieb ein Augensprung

⁶ Johann Amon: Der „Tractatus de musica cum glossis“ im Cod. 4774 der Wiener Nationalbibliothek. Wiener Veröffentlichungen zur Musikwissenschaft II/3, Tutzing 1977, S. 9.

⁷ Gerhard Piccard: Wasserzeichen Schlüssel. Veröffentlichungen der Staatlichen Archivverwaltung Baden-Württemberg. Sonderreihe Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart, Findbuch VIII, Stuttgart 1979, Nr. IV 41–93. Vgl. auch die Homepage „Wasserzeichen des Mittelalters“ der Österreichischen Akademie der Wissenschaften, Kommission für Schrift- und Buchwesen des Mittelalters (Alois Haidinger und Maria Stigglecker) mit Belegen aus Klosterneuburg, die auf 1478 datiert sind: <<http://www.ksbm.ocaw.ac.at/wz/wzma.php>> (Zugriff 27. 05. 2009).

bei den Versen 8, 21 („*Fa secundus habet [pre reliquis ymus] septimus ·d·lasolre tenebit*“) und 8, 23/24 („[...] septimus [fol. 72v] atque secundus. Pre reliquis ymus hic cum sit et ille supremus.“).

Zwischen fol. 83v und 84r fehlt ein Blatt, die Reklamante auf fol. 83v „funda“ verweist auf die Fortsetzung des Psalmverses „*Quinta etate prevaluit David in [funda et lapide]*“ (13, 11). Durch diese materielle Lücke ergibt sich ein Textverlust im Tonar, der den Schluss von Ton V und den Beginn von Ton VI betrifft.⁸

3. GLOSSEN

Die Kapitel 1-4 und 7-8 (von Kapitel 8 die zweite Hälfte) sind durchgehend glossiert, während die restlichen Teile (Intervallkapitel und Tonarten mit dem Tonar) fast keine Kommentare haben. Die Unterscheidung zwischen den Marginal- und Interlinearglossen einerseits und dem Haupttext andererseits war dem Kopisten nicht nur aufgrund der verschiedenen Schriftgrößen bewusst, wie eine Bemerkung zu der Besprechung der drei Hexachordarten (*cantus*) in 2, 1 beweist: „Cantus [...] est triplex, ut dicit textus, s. durus sive asper, naturalis vel planus, mollis sive dulcis“.

Einzelne Interlinearglossen scheinen versehentlich in den Haupttext übernommen worden zu sein. Ein Beispiel dafür wäre der Merkvers 6, 53 „Quatuor ast reliqui plagales discipuli vocant“: nach dem Wort „plagales“ steht fortlaufend geschrieben die Ergänzung „collaterave“ (analog zum Vers davor „autenti dictive magistri“), ein Einschub, der das Versmaß des Hexameters sprengt und daher wahrscheinlich als Glosse zu „plagales“ gedacht war.

In einem interessanten Fall stellt eine Glosse sozusagen die Spur der originalen Textstelle dar. In 7, 8 heißt es in der Handschrift: „[...] et ideo plagales maiorem habent descensum quam ascensum“, wobei das letzte Wort mit „toni“ glossiert ist. Die Erklärung „toni“ passt jedoch nur zu

⁸ Die Lagenformel lautet: 7.VI⁸³ + (VI-I)⁹³. Das erste Blatt ist als fol. I gezählt. Nach dem ersten Sexternio (fol. I-11) Blatt- und Textverlust (Reklamante fol. 11v: „articulo indicis“). In die zweite Lage ist ein halbes, unbeschriebenes Blatt eingelegt (fol. 15* und 19*). Am Ende der dritten Lage (fol. 35v) beginnt der Text von TH III, wobei fol. 36v leer geblieben ist. Weitere Reklamanten finden sich auf fol. 23v („dissimiles imo“: die Fortsetzung von Guidos *Micrologus* kommt erst auf fol. 30v) und auf fol. 71v („finale tantum“). Der letzte Sexternio ist unvollständig, hier fehlt das äußere Doppelblatt.

dem aus dem Zusammenhang zu erschließenden „autenti“, das der Kopist irrtümlich durch „ascensum“ ersetzt hat.

Bemerkenswert ist die Beziehung der Marginalglossen zu den anderen Texten des Corpus Hollandrini, im Besonderen zu TH VI. Einige der längeren Exkurse überschneiden sich mit Material, das in demselben Codex in anderem Zusammenhang präsentiert wird. Dabei läßt sich nachweisen, daß die Übernahme nicht direkt von einem Text zum anderen erfolgte, sondern entweder aus der gemeinsamen Vorlage oder überhaupt aus verschiedenen Quellen. Die bereits erwähnte umfangreichere Glosse zu 2, 1 (Erklärung der drei Hexachordtypen) entspricht im Wesentlichen TH VI 34, 4-7, geht jedoch über diese Stelle weit hinaus. Eine mögliche Vorlage bietet TH VIII 23, 3-12 mit wörtlicher Übereinstimmung.

4. INHALT

Accessus

- acc. 1 Proportion als Gegenstand der Musiktheorie; verschiedene Genera (dupla, sesquialtera, sesquitercia, sesquioctava)
- acc. 11 musica speculativa vs. practica
- acc. 24 Definition des *cantus* als der *causa materialis* der Musik

Kapitel 1: Tonsystem

- 1, 1 Aufbau der Guidonischen Hand mit 19 Tonbuchstaben und 6 Solmisationssilben
- 1, 24 Aufzählung der Stimmwerkzeuge (Glosse)
- 1, 27 Johannes-Hymnus *Ut queant laxis* (nur Text)
- 1, 28 Struktur des Tonsystems mit Linien und Zwischenräumen

Kapitel 2: Hexachorde

- 2, 1 drei Hexachordtypen *b duralis*, *b naturalis*, *b mollis* mit den sieben Ableitungen im System (weitere Definitionen in Glosse zu 1)
- 2, 18 Unterscheidung zwischen *b durum* und *b molle*
- 2, 23 Auflistung der drei Hexachordtypen im Einzelnen
- 2, 32 schematische Darstellung des Tonsystems (*G-ut* bis *dd-lasol*) in Form einer *scala decemlinealis*
Notenbeispiele der sieben Hexachorde (*cantus*)

Kapitel 3: Tonsystem, Tetrachorde

- 3, 1 Tonsystem nach Guido von Arezzo; Einteilung in die Tetrachorde *graves*, *finales*, *acutae*, *superacutae*, *excellentes*
- 3, 15 fünf Schlüsselbuchstaben (*claves signatae*)
- 3, 25 Schreibweise der Tonbuchstaben nach Oktavlage groß, klein oder verdoppelt
- 3, 32 didaktische Antiphon *Aurea personat lira*

Kapitel 4: Mutation

- 4, 1 Definition der Mutation
- 4, 3 Definitionen der Konsonanz und des *unisonus*
- 4, 9 Anzahl der Mutationen: bei einer einzigen *vox* wird nicht mutiert, bei zwei *voces* gibt es zwei, bei drei *voces* sechs Mutationen; Verbot der Mutation bei *b-fa b-mi*
- 4, 20 Aufzählung der einzelnen Tonstufen nach der Anzahl der möglichen Mutationen
- 4, 26 Exempla für alle Tonstufen (außer *b-fa b-mi*)

Kapitel 5: Intervalle

- 5, 1 Behandlung der melodischen Konsonanzen (Intervalle, *modi*)
- 5, 3 Definitionen von *modus* (Intervall)
- 5, 11 Anzahl der Intervalle bei verschiedenen Autoren
- 5, 13 9 *modi*
- 5, 17 1. *unisonus* (*improprie*)
- 5, 26 2. *tonus*
- 5, 37 3. *semitonium*
- 5, 47 4. *ditonus*
- 5, 53 5. *semitonius*
- 5, 58 6. *diatessaron*
- 5, 67 7. *diapente*
- 5, 79 8. *semitonium cum diapente*
- 5, 86 9. *tonus cum diapente*
- 5, 90 drei *toni inusitati*: *tritonius*, *semitonius cum diapente*, *ditonus cum diapente*
- 5, 97 *diapason* als 10. *modus*
- 5, 103 Zusammensetzung der Oktave aus Quarte und Quinte; Verweis auf Quint- und Quartstruktur beim tonalen Ambitus; Oktaväquivalenz
- 5, 115 Intervalle im Rahmen des Tonsystems *f* bis *dd*
- 5, 119 sieben Halbtonschritte in der Guidonischen Hand
- 5, 122 Diagramm der „modernen“ Intervalle (große und kleine Sekunden, Terzen usw.)
- 5, 123 *Ter terni sunt modi* (Notenbeispiel)
- 5, 124 Schemata und Exempla der Intervalle (an- und absteigend)
- 5, 127 Aufbau der sieben Oktavgattungen

Kapitel 6: Tonarten

- 6, 1 8 Tonarten (*tonus* im uneigentlichen Sinn: *tropus* oder *modus*); Finalis als Hauptkriterium neben Anfang, Mitte, Auf- und Abstieg der Melodie
- 6, 13 Bezeichnung *modus* für *tropus*; Auszeichnung des *cantor* durch seine *ars*; Erklärung des Terminus *tropus*
- 6, 25 vier antike Tonarten (*protus*, *deuterus*, *tritus*, *tetrardus*) mit den Herkunftsnamen dorisch, phrygisch, lydisch (und mixolydisch)
- 6, 29 Teilung der vier Tonarten in acht: je vier authentische und plagale nach hoch- bzw. tiefliegendem Ambitus; Numerierung von primus bis octavus
- 6, 41 vier Finaltöne *D* (I./II.), *E* (III./IV.), *F* (V./VI.), *G* (VII./VIII.)
- 6, 50 die ungeraden Tonarten sind die authentischen (mit aufsteigender Melodienbewegung), die geraden die plagalen (mit absteigender Melodierichtung)

Kapitel 7: Ambitus

- 7, 1 Ambitus der Tonarten: authentische bis zur Oktave (None, Dezime) über der Finalis und max. bis zur Sekunde unter der Finalis, plagale bis zur Quinte (Sext) über und Quarte (Quinte) unter der Finalis;
 7, 24 *cantus incongruus*: endet nicht auf einem der vier regulären Finaltöne
 7, 27 Ambitus (auch *clima*, *plaga*) als Oktavrahmen (*D-d* für I. Ton, *A-a* für II. Ton etc.)
 7, 44 Erläuterung der Ambituskreise und Diagramme

Kapitel 8: Tenores, Intonationsformeln

- 8, 1 *tenores*: I. *a*, II. *F*, III. *c*, IV. *a*, V. *c*, VI. *a*, VII. *d*, VIII. *c*
 8, 10 im Gegensatz zu den gleichmäßig auf die Modi verteilten Finaltönen existieren vier Rezitationstöne für die acht Modi mit folgender unregelmäßiger Zuordnung: *F* für den II., *a* für den I., IV. und VI., *c* für den III., V. und VIII. sowie *d* für den VII. Ton
 8, 31 Intonationsformeln für die acht Kirchentöne *Primum quaerite regnum Dei* ...
 8, 33 *Gloria*-Intonationen
 8, 40 Merkmelodien zu den Psamtondifferenzen *Si quis singulorum* ...

Kapitel 9: Tonar I

- 9, 1 Initialtöne für den I. Modus: *A C D F a*
 9, 6 Introitusantiphonen auf *A*
 9, 8 Introitus auf *C*
 9, 11 Differenzen bei Initialis *D*
 9, 15 Differenzen bei Initialis *F*
 9, 23 Psalmtonformel *Primi toni melodia psallat in directum*
 9, 24 *Magnificat* und *Benedictus*
 9, 25 Introituspsalmodie *Prima aetate formati sunt Adam et Eva* ...
 9, 27 Introitus auf *C*
 9, 29 Introitus auf *D*
 9, 31 Introitus auf *F*
 9, 33 Introitus auf *a*
 9, 35 Responsoriumsverse *Primis et novissimis Dominus est principium et clausula rerum*
 9, 36 fünf Differenzen des I. Modus
 1.1 *D* *A. Leva Ierusalem*
 C *A. Posuerunt*
 1.2 *C* *A. Ecce ego*
 1.3 *F* *A. Reges Tharsis, A. Volo pater*
 1.4 *F* *A. Adiutorium nostrum, A. Benedictus Dominus Deus Israel*
 1.5 *F* *A. Pulchra es*
 a *A. Erunt primi novissimi*
 9, 52 Tetrachord für I. Modus (Diagramm); Beispiele für *tonus capitalis* und fünf Differenzen

Kapitel 10: Tonar II

- 10, 1 Initialtöne für den II. Modus: *A C D F*
 10, 5 *R. Educ de carcere* mit Beginn auf *F*

- 10, 7 Initialis *A*
- 10, 8 Initialis *C*
- 10, 9 Initialis *D*
- 10, 10 Initialis *F*
- 10, 11 Psalm differenz des II. Modus; Intonationsformel *Secundus autem similis est buic*
- 10, 12 Psalmton *Secundum autem in fine et in medio sic variabis*
- 10, 13 *Magnificat; Benedictus*
- 10, 14 Introituspsalm *Secunda aetate nata vit archa in diluvio passim fluente*
- 10, 15 Differenz (Introitus)
- 10, 16 Responsorienvers: *Secundum hanc formam praecessit dignitate vetus*
- 10, 18 Tetrachord II. Modus (Diagramm)
- 10, 19 Beispiele für die Anfangstöne:
(T) R. *Educ de carcere*
A A. *Miserator Dominus*, A. *Stans retro*, A. *Si bona*, Intr. *Salve sancta Parens*
C A. *Ait Petrus*
D A. *Cuius pulchritudinem*
F A. *A saeculo non est*

Kapitel 11: Tonar III

- 11, 1 III. Modus Initialis *E*: A. *O gloriosum*
- 11, 2 Initialis *F*: A. *Traditur ergo*, A. *Haec est quae nescivit*
- 11, 4 Initialis *G*: A. *Quasi unus*, A. *Quoniam in aeternum*, A. *Orietur* mit Differenzen
- 11, 11 Initialis *c*: A. *Vivo ego*
- 11, 14 Verse über die Initialtöne
- 11, 19 Intonationsformel *Tertia dies quod haec facta sunt*
- 11, 20 Psalmton *Tertium in medio suspende, sed in fine praecipita*
- 11, 21 *Magnificat; Benedictus*
- 11, 23 Introituspsalmodie *Tertius habet tenore tali in cantu isto tonari*
- 11, 24 Introitus auf *E*
- 11, 26 Introitus auf anderen Initialtönen
- 11, 27 Responsoriumpsalmodie *Tres personae sunt in sancta trinitate, Pater et Filius et Spiritus Sanctus*
- 11, 28 Zusammenfassung der vier Differenzen des III. Modus
 - 3.1 *G* A. *Quoniam in aeternum*
 - 3.2 *G* A. *Quasi unus*
 - 3.3 *G* A. *Orietur diebus*
c A. *Vivo ego*
 - 3.4 *E* A. *O gloriosum lumen*
F A. *Traditur ergo*
- 11, 42 Tetrachord des III. Modus (Schema) mit Differenzen (Notenbeispielen)

Kapitel 12: Tonar IV

- 12, 1 IV. Modus Initialis *C*: A. *Cum videris*, A. *Domine suscipe*
- 12, 3 Initialis *D* mit zwei Differenzen: A. *Media vita*, A. *Rubum quem viderat* bzw. A. *Benedicta tu*, A. *Stetit angelus*

- 12, 7 zwei alternative Differenzen für Beginn auf E (A. *Fidelia omnia*), G (A. *O mors*) oder c (A. *Factus sum*, A. *Turba multa*)
- 12, 12 Initialis F: A. *Plantaverat autem Dominus*, A. *Iste homo*, A. *Laudabo Deum meum*
- 12, 13 Intonationsformel *Quarta vigilia venit ad eos*
- 12, 14 Verse über die Initialtöne
- 12, 18 Psalmtonformel *Quartus in primis ascendit gradatim, sed ab alto cadit*
- 12, 19 *Magnificat; Benedictus*
- 12, 20 Introituspsalmodie *Temptatus Abraham quarta aetate dilectum Isaac immolare praecepit* bzw. *Quartus hoc tenore meat, sed ista calle finitur artificiali*
- 12, 23 Responsoriumsvers *Quatuor libris evangelii et legis instruuntur quatuor plagae mundi*
- 12, 24 Diskussion der vier (fünf) Differenzen inklusive *tonus capitalis* des IV. Modus
- 12, 37 Tetrachord-Schema des IV. Modus mit Differenzen
 - 4.0 (F) -
 - 4.1 C A. *Cum videris*
 - 4.2 D A. *Media vita*
 - 4.3 D A. *Benedicta tu*
 - 4.4 G A. *O mors*

Kapitel 13: Tonar V

- 13, 1 V. Modus Initialis F: A. *Ecce concipies*, A. *Alma redemptoris mater*, A. *Omnis vallis*
- 13, 3 Differenzen für Beginn auf G (GR. *Qui operatus est Petro*), a (A. *Fons hortorum*, A. *Ex quo omnia*) und c (A. *Ecce Dominus venit*)
- 13, 7 *tonus peregrinus* (cf. 16, 53)
- 13, 8 Intonationsformel *Quinque prudentes intraverunt ad nuptias*
- 13, 9 Psalmton *Quintus in medio pariat, sed in fine semitonat*
- 13, 10 *Magnificat; Benedictus*
- 13, 11 Introituspsalm *Quinta aetate praevaluit David in funda et lapide contra Goliath*
[Lakune]

Kapitel 14: Tonar VI

[Lakune]

- 14, 1 Psalmtonformel *Sextus ut primus imponitur, sed aliter deponitur*
- 14, 2 *Magnificat; Benedictus*
- 14, 3 Responsoriumspsalmodie *Sexta aetate mundi Dominus visitans hanc suo cultui dedicavit*
- 14, 4 VI. Modus mit Differenz; Beginn auf C, D, F, G und a
- 14, 17 Tetrachord VI. Modus; Notenbeispiel *tonus capitalis* und Differenz

Kapitel 15: Tonar VII

- 15, 1 VII. Modus Initialis G mit Quintsprung G-d: A. *Veni in hortum meum*, A. *Exortum est*, A. *Veterem hominem*, A. *Hosanna filio David*
- 15, 4 Initialis G mit Quartsprung G-c: A. *Absterget Deus*, A. *Descendit angelus*
- 15, 6 Initialis G mit Terzsprung G-b: A. *In civitate Domini*
- 15, 8 Initialis b: A. *Mirificavit*, A. *Redemptionem misit*
- 15, 10 Initialis c: A. *Stella ista*, A. *Dixit Dominus*, A. *Omnis spiritus*
- 15, 12 Initialis d: A. *Salve crux pretiosa [speciosa]*, A. *Sit nomen Domini*, A. *Dirige Domine*

- 15, 14 Verse über die Initialtöne
- 15, 20 Psalmtonformel *Septem sunt spiritus ante thronum Dei*
- 15, 21 Psalmverse *Septimus in medio ... , sed in fine truncatur; Septima aetas instabat, cum venerit Dominus ad indicandum*
- 15, 22 *Magnificat; Benedictus*
- 15, 23 Introituspsalmodie *Septima aetate qua resurgemus, reddituri sumus ratione meritum*
- 15, 24 zwei Introitusdifferenzen
- 15, 27 Responsoriumsvers *A septem daemoniis Mariam Dominus Iesus Christus septiformis spiritus gratia liberavit*
- 15, 28 fünf Differenzen des VII. Modus
 - 7.1 G A. *Veni in hortum meum*
 - 7.2 G A. *Absterget Deus*
 - 7.3 b A. *Redemptionem misit*
 - 7.4 c A. *Dixit Dominus, A. Omnis spiritus*
 - 7.5 d A. *Dirige, A. Salve crux, A. Cum iocunditate, A. Sit nomen*
- 15, 44 Tetrachord-Schema und *Saeculorum amen* (Notenbeispiele)

Kapitel 16: Tonar VIII

- 16, 1 VIII. Modus: Initien *D, E, G, a* und *c*
- 16, 2 *tonus peregrinus*
- 16, 4 Initialis *D*
- 16, 7 Initialis *E*
- 16, 8 Initialis *F*
- 16, 10 Initialis *G*: *tonus capitalis*
- 16, 12 Initialis *a*: *tonus capitalis*
- 16, 14 zwei Differenzen bei Beginn auf *c*
- 16, 18 Intonationsformel *Octo sunt beatitudines*
- 16, 19 Psalmton *Octavus est respondens secundo in medio, sed tali tenore concluditur*
- 16, 20 *Magnificat; Benedictus*
- 16, 21 Introituspsalmodie *Octava aetate, quae carebit fine, perpetua luce fruemur*
- 16, 22 zwei Differenzen der Introitusantiphonen
- 16, 24 Responsorienvers *Octavus dies resurrectionis salvatoris perpetuum diem signat beatorum*
- 16, 25 allgemeine Regeln für die Intonation der Cantica *Magnificat* und *Benedictus*
- 16, 28 fünf Differenzen des VIII. Modus
 - 8.1 E A. *Ecce nunc, A. Scriptum est*
F A. *Cumque intuerentur*
 - 8.2 c A. *Euntes ibant, A. Constitues eos*
 - 8.3 c A. *Collocet eum*
 - 8.4 D R. *In hymnis, A. Dixit Dominus mulieri*
a A. *Hymnum cantate nobis, A. Confitemini Domino*
 - 8.5 G A. *Beatus vir*
- 16, 46 Verse zu den Differenzen des VIII. Modus
Notenbeispiele der Psalmtonendungen

Kapitel 17: Ethos der Tonarten

- 17, 1 Ethos der Kirchentöne (Prosa und Verse)
 17, 29 regulärer Ambitus (*clima, domicilium*) der acht Tonarten *dorius* bis *hypomixolydius* mit kreisförmigem Schema

5. VERBINDUNGEN ZUR TRADITIO HOLLANDRINI

Die häufigsten, oft auch genauesten Übereinstimmungen bestehen zu TH VIII. Abgesehen vom Tonar und mit einer Ausnahme, dem Mutations-Kapitel 4, verteilen sich die Konkordanzanzen über den gesamten Traktat⁹. Erwartungsgemäß weisen auch TH X und TH XV, die beide stark vom ältesten Text TH VIII abhängen, zahlreiche signifikante Konkordanzanzen zum vorliegenden Text auf.

Kapitel 4 hingegen folgt der Tradition des *Hollandrinus novus*, besonders TH VII und TH XIII; weitere Verbindungen lassen den Schluss zu, daß TH III in den Kapiteln 2, 4, 6 und 7 Teile der neueren Lehre übernimmt¹⁰.

Die Beziehungen zum Tonar sind schwieriger faßbar, es fallen hier gelegentliche Übereinstimmungen mit der Gruppe TH II, LZ und TH V einerseits sowie mit TH IX, TH XVII und TH XXI andererseits auf. Dies gilt generell auch für den TON. Vratisl. Interessant sind Abhängigkeiten in Details, wie die korrupte Fassung der Antiphon *Media vita*¹¹, die TH III und TH XI miteinander teilen.

Andere Quellen

An namentlich zitierten Autoritäten finden sich Boethius (inklusive einer nicht nachvollziehbaren Zuschreibung im Intervallkapitel 5, 13), Guido von Arezzo und Johannes de Muris. Eine Hauptquelle, aus der TH VI schöpft, ist Johannes Cotto/Affligemensis, dem in der Lehrtradition eine Schlüsselrolle zukommt. Daneben werden Lambertus, die *Summula Guidonis* und der Anonymus Carthusiensis einige Male zitiert.

⁹ Siehe auch Bernhard/Witkowska-Zaremba, Lehrtradition S. 76

¹⁰ Siehe dazu Bernhard/Witkowska-Zaremba, Lehrtradition S. 79 und die Tafel S. 87

¹¹ TH III 12, 3 und TH XI 8, 90 haben identische Incipits, die von der sonstigen Überlieferung abweichen. Diese und weitere Beobachtungen zu den Melodien verdanke ich Zsuzsa Czagány, Ágnes Papp und Jakub Kubieniec.

6. EDITION

Die Ausgabe von Johann Amon (die zwar erst 1977 im Druck erschien, aber auf dessen Wiener Dissertation aus dem Jahr 1954 zurückgeht) konnte in zahlreichen Details korrigiert werden. Besonders was die Glossen betrifft, gelangen in der Neuedition einige Textverbesserungen. Die Kapiteleinteilung wurde insofern geändert, als der Tonar bei Amon in einem Abschnitt (IX) zusammengefaßt, in der vorliegenden Edition aber in die Kapitel 9–16 untergliedert wird.

Orthographie

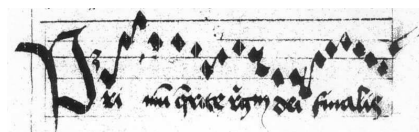
Die Schreibweise „prosequuione“ (12, 19) wurde in der Edition zu „prosecucione“ angeglichen. Sonstige Inkonsistenzen in der Orthographie wurden so belassen.

Tonbuchstaben

Der F-Schlüssel, auf dessen unterschiedliche Schreibweisen in 3, 16 hingewiesen wird, begegnet als stilisierter Schlüssel $\overline{\text{F}}$ und als gewöhnlicher Tonbuchstabe (fol. 43r). Das *b quadratum* wird vom *b rotundum* klar unterschieden und taucht in 3, 21 in zwei Varianten auf: *b* und *ḃ*. Auch sonst werden beide Schreibweisen gleichwertig verwendet. In 5, 93 (Erwähnung des *tritonus*) wird das *bb quadrum geminatum* als *ḃḃ* geschrieben (fol. 55r).

Notenbeispiele

Die Textunterlegung ist nicht immer eindeutig und wurde in Zweifelsfällen den verwandten Versionen anderer Quellen angeglichen. Bei der Gruppierung der einzelnen Noten kommt es vor, daß Punctum und Pes eine Scandicus-Einheit bilden, was aber ebenfalls keine allgemeingültige Regel ist. Ebenso müssen zwei oder drei kurrent absteigende Noten je nach Kontext zusammengebunden werden.



Wi fol. 72v

Für zahlreiche Korrekturen schwieriger Textstellen und für ihre Ermunterung und Geduld während der langen Editionsarbeit danke ich den Herausgebern Elżbieta Witkowska-Zaremba und Michael Bernhard.

EDITION

Wi = Wien, Österreichische Nationalbibliothek Cod. 4774, fol. 35v-92r

Johann Amon: Der „Tractatus de Musica cum Glossis“ im Cod. 4774 der Wiener Nationalbibliothek. Wiener Veröffentlichungen zur Musikwissenschaft II/3, Tutzing 1977, p. 15-89

¹ Sequitur musica et eius utilitas.

² Qui caret ipse fide, nullum putat esse fidelem;

³ Autumat hoc in me, quod novit perfidus in se;

⁴ Omnibus ut placeat, non puto quis modo vivat;

⁵ Opto placere bonis, odiosus malis haberi.

36r ⁶ Nota: subiectum huius tractatuli artis musice est proportio vocum. ⁷ Racio, quia musica principaliter considerat de proportione vocum. ⁸ Est autem proportio vocum certa habitudo unius vocis ad alteram, seu certa et debita consonancia unius vocis ad alteram.
 ▶ p.392 ⁹ Propria passio eius est facere dulcem et suavem sonum seu simphoniam humanis auribus; <ideo> sic concluditur de subiecto in *barbara*. ¹⁰ Omnis certa et debita consonancia unius vocis ad alteram vel plurium ad invicem est faciens dulcem seu suavem sonum seu simphoniam auribus humanis, sed omnis debita proportio vocum est huiusmodi, igitur et cetera.

▶ p.392 ¹¹ Nota: musica est duplex, scilicet practica et speculativa. ¹² Speculativa est sciencia de numero sonorum, consonanciarum et proportionum speculativa. ¹³ Sed practica est pericia modulacionis sono cantuque consistens. ¹⁴ Vel est motus vocum per arsim et thesim idest elevacionem et depressionem elevatus. ¹⁵ Et de practica est presens speculatio. ¹⁶ Eius enim
 ▶ p.392 tota vis consistit <in praxi idest> in arsi et thesi, quia in ea pueri facilius abilitantur, et quia usus eius ecclesie est magis congruus et expediens idest utilis.

¹⁷ Sed quia mentio facta est de proportione, ideo videndum est quid sit proportio. ¹⁸ Unde proportio est inequalitas, quam numeri habent ad invicem. ¹⁹ Dupla enim proportio est, ubi maior numerus minorem in se bis continet, ut unitatem binarius, binarium quaternarius, et sic de similibus. ²⁰ Sesquialtera proportio est, ubi maior numerus continet in se minorem et alteram eius partem, ut ternarius binarium et senarius quaternarium. ²¹ Sesquitercia proportio est, ubi maior numerus continet in se minorem et cum hoc terciam eius

2 cf. Hans Walther, *Proverbia sententiaeque Latinitatis medii aevi*, Teil 4: Q–Sil, Göttingen 1966, p. 150, Nr. 23914 (nur Vers 1)

3 cf. Walther, *Proverbia*, Teil 1: A–E, Göttingen 1963, p. 213, Nr. 1859

4 cf. Walther, *Proverbia*, Teil 1, p. 560, Nr. 4643 („Cunctis qui placeat, non credo, quod modo vivat.“); Teil 4, p. 161, Nr. 23988 („Qui cunctis placeat, non credo, quod modo vivat.“)

5 cf. Walther, *Proverbia*, Teil 3: N–P, Göttingen 1965, p. 658, Nr. 20326 (nur Vers 1)

13 ISID. etym. 3, 15, 1

9 <ideo>] que *Wi*

11 duplex] 2^x *Wi*

16 <in praxi idest>] cf. *TH VI* 3, 9; *TH VIII* 1, 4

18 inequalitas] coequalitas *Wi*

partem, ut <quaternarius> ternarium et octonarius senarium.²² Sesquioctava proportio est, ubi maior numerus continet in se minorem et eius octavam partem, ut novenarius octonarium et cetera.²³ Ista ergo proportio numerorum, quam considerat arismetricus, valet ad proporcionem modorum, quam considerat musicus.

²⁴Nota: secundum alios causa materialis seu subiectum totius musicae est cantus.²⁵ Qui sic diffinitur: Cantus est modulacio vocis naturalis vel instrumentalis regulis artis musicae coartata.²⁶ Propria passio est proportio vocum sub mensura debite quantitatis prolatarum. ▶ p.392

²¹ <quaternarius>| quinarius *Wi*

²⁶ prolatorum *Wi*

► p.392

1

36r ¹<M>anus^a musica est organum^b distinctis^c clavibus^d et vocibus^e p.16
registratum^f. ²In ista^a diffinitione^b tanguntur^c duo^d, videlicet claves^e et
voces^f, pro quo nota^g, quod claves^h sunt septem littere^{i,j} ·A·B·C·D·E·F·G·
bis^k plene^l multiplicata^m et tertia viceⁿ semiplene^o, et sic simul sumpte^p sunt
xix in numero secundum communem^q usum.

Versus^a: ³Claves^b in numero^c reperimus^d dec- quoque novem^e.

⁴Ecce^a figura manus^b tenet has^c et quilibet^d usus^e.

⁵Nunc^a extende^b manum^c, quod possis cernere^d verum^e.

37v

⁶Scandas^a iuncturas^b in directum^c posituras^d.

p.17

⁷·Γ· ·G· caput^a est grecum, medio digito^b dabo finem.

1 Nota: pro introductione manus musice et cognitione eorum, que in ea annotanda sunt, principaliter est notandum: primo quid sit manus musica, secundo quot in ea linee vel spacia consistunt, tercio quot sunt thoni et semithonia, quarto quot claves et voces, quinto quot cantus, sexto quot mutaciones in aliqua clave diriguntur ascendendo et descendendo, septimo quot claves graves, quot acute et quot excellentes et que finales et que affinales, octavo et ultimo quomodo quis digitorum appellatur.

^a s. manus musice artis, et capitur hic manus artificialiter et methaphorice ^b instrumentum seu quedam figura artificialiter facta pro declaratione musice artis ad similitudinem manus naturalis ^c diversis ^d s. differentibus numero ^e s. diversis ^f ordinatum seu distinctum

2 Nota: clavis est signum seu index cantuum et reseratio cantus musicalis.

^a s. predicta ^b manus hic considerate ^c ponuntur ^d s. membra ^e s. cantuum ^f i. note vocum quibus omnis cantus canitur ^g considera ^h s. cantuum musice artis ⁱ s. alphabeti ^j scilicet ^k bina vice ^l i. totaliter ^m i. numerate sive repetite ⁿ s. multiplicata ^o i. non totaliter ^p collecte ^q i. secundum quod primi usitati sunt communiter eas locare in manu

3 ^a s. habentur de illis ^b s. cantuum seu musice artis ^c s. usuali ^d s. nos invenimus ^e i. decem novem

4 ^a i. vide ^b s. quod dispositio facta ad similitudinem manus naturalis ^c s. claves eius ^d s. puerorum ^e communis

5 ^a modo ^b s. tu scholaris ^c s. tuam ^d videre ^e i. veritatem s. quia potest idem demonstrari in manu naturali, sicut in figura depicta

6 ^a s. tu transcurras ^b s. manus musice ^c i. per directum ^d i. locatas

7 Nota, quod ponitur ·gama-ut s. ·g· grecum et in organis de licencia propter 2^m thonum. Hec enim ars orta est a Grecis, quia Pitagoras primus fertur eam invenisse apud aquas perambulans iuxta officinas fabrorum. Sed Boecius eam de greco in latinum transtulit. Et quod a Grecis orta est, hoc nobis ostendit eius prima littera. Antiqui tamen incipiebant in ·A·re (are *Wz*), quia primus homo accepit nomen ab A, et ipse Deus gloriosus dicitur alpha, et elementum illud, per quod regenerati sumus scilicet aqua.

^a i. principium s. artis musice ^b hoc est, musica manus finitur in 3^o membro tercii digiti

- p.18*
- ⁸ Est manus^a hec facta^b pueris^c per paucula^d metra^e.
⁹ ·Gama·ut ·A·re ·B·mi^a semper pollex^b retinebit.
¹⁰ Index^a radice^b ·C·faut^c mediusque^d ·D·solre^e.
¹¹ Sic^a ·E·lami^b medicus^c, ·F·faut^d auricularis^e.
¹² In cuius^a medio ·G·solreut^b esse memento^c.
¹³ Inde^a suo more collum^b tegit^c hinc ·a·lamire^{d,e}.
¹⁴ Et caput^a solet eius^b ornare^c per ·b·fa·h·mi^d.
¹⁵ In summo medico^a ·c·solfaut^b accipit^c apte^d.
¹⁶ Et ·d·lasolre^a medius^b tibi vertice^c portat^d.
¹⁷ Index^a reiterat^b ·e·lami^c, id^d vertice^e portat. *38r*
¹⁸ ·f·faut^a huic digito^b redit^c atque ·g·solreut^d ipso.
¹⁹ Hinc^a ·aa·lamire^b gerit^c mediusque^{d,e} ·bb·fa·h·mi^f
²⁰ et ·cc·solfa^a tenet^b quoque medicus^{c,d} ·dd·lasole^e complet^f.
²¹ Secundum autem artem^a sunt^b viginti claves^c; unde versus:
²² Bis decas^a ex arte^b cantus^c claves^d <habet> manus^e.
²³ He^a sunt: ·Γ·ma·ut^{b,c} ·A·re ·B·mi ·C·faut ·D·solre

8 ^a s. musice artis ^b inventa vel compilata ^c iuvenibus scholaribus ^d i. per paucos ^e i. versus
9 ^a istas tres claves cum earum vocibus seu notis ^b i. ille digitus
10 ^a ille digitus ^b in principio ^c s. retinebit illam clavem cum eius vocibus ^d s. digitus ^e s. retinebit illam clavem cum suis vocibus
11 ^a taliter ^b illam clavem ^c s. digitus ^d s. retinebit illam clavem ^e i. (ille *W*) minimus digitus
12 ^a s. auricularis digiti ^b illam clavem cum eius vocibus ^c s. tu
13 ^a post hoc ^b verticem ^c occupat ^d illa clavis cum suis vocibus ^e i. ·a·lamire ponitur in 3^o membro digiti auricularis
14 ^a summitas ^b s. auricularis digiti ^c decorari ^d illas claves, que a pueris una clavis reputatur
15 ^a in summitate medii digiti, qui dicitur medicinalis ^b illa clavis cum suis vocis vel notis ^c s. locum ^d convenienter
16 ^a illam clavem cum suis notis ^b s. digitus ^c in summitate ^d gerit
17 ^a ille digitus ^b 2^a vice resumit ^c illam clavem cum suis vocibus ^d scilicet ·e·lami ^e in
18 ^a illa clavis cum suis notis ^b ad ipsum digitum scilicet indicem ^c revertitur ^d ipsa clavis cum suis notis
19 ^a post hoc ^b illam clavem cum suis notis ^c s. in secundo membro sui ^d digitus ^e ille digitus medicus ^f s. gerit illas claves cum suis vocibus
20 ^a illam clavem cum suis notis ^b s. in tercio membro sui ^c s. digitus ^d in 3^o membro digiti posita ^e illa clavis cum suis vocibus ^f i. terminat s. manum musicam
21 ^a secundum artificialem considerationem ^b inveniuntur ^c s. musicales
22 ^a bis decem, hoc est 20 ^b secundum artem ^c musicalis ^d s. que secuntur ^e s. musica s. habet
23 ^a s. et claves ^b s. est prima ^c ·Γ· grecum

²⁴ ·E·lami dic^a ·F·faut ·G·solreut ac ·a·lamire^b

²⁵ cum ·b·fa·b·mi ·c·solfaut ac ·d·lasolre.

²⁶ ·e·lami dic ·f·faut ·g·solreut ac ·aa·lamire

²⁷ cum ·bb·fa·bb·mi ·cc·solfa ·dd·lasol ·ee·la.

²⁸ Voces^a sunt sex^{b,c}, scilicet *ut re mi fa sol la*.

38^v Versus^a: ²⁹ *Ut re mi fa sol la*^b | modulatio^c musica cantat^d.

Versus: ³⁰ Hasque^a manus leve^b digitis^c solet ipsa^d locare^e.

- p.393 ³¹ Et^a sumunt^b originem^c ex ymno sancti Iohannis Baptiste:^d *Ut queant laxis*
– ecce^e *ut*^f; *resonare fibris* – ecce^g *re*^h; *mira gestorum* – ecce *mi*; *famuli tuorum* – p.19
► p.393 ecce *fa*; *solve polluti* – ecce *sol*; *labii reatum* – ecce *la*. ³² Componitur itaque
·Γ·ut^{a,b} ex decem et novem dictionibus; dictiones vero ex clavibus et voci-

24^a s. tu^b post predictos claves sequitur

28 Nota: vox est quedam musicalis decantatio, que in homine naturaliter formatur instrumentis naturalibus resonans dulcisone. Et est duplex (2^x *W*), scilicet gravis et accuta. Gravis est, que ex tardioribus motibus generatur. Accuta, que ex velocioribus generatur motibus.

Nota, quod vox in cantu nihil aliud est quam sonus vel aeris ictus auditus sensibilis ab ore animalis prolatus naturalibus instrumentis formatus; qualia sunt: repercussio duorum labiorum in modum cymalorum, pulsus quatuor (vel *W*) dentium anteriorum, plectrum lingue, canale seu concavum gutturis, anhelitus seu adiutorium pulmonis in modum folliis aerem immittentis et emittentis. Sine his nempe instrumentis naturalibus cantus verus et vox formata esse non potest.

Nota, quod tres sunt proprietates vocis. Prima conceptum auribus manifestare, secunda audientes delectare, tertia ad interiora penetrare. Quarum vocum alia est simplex, alia composita. Simples voces sunt sex, ut in littera. Vox autem composita est, quando voces simplices ad invicem componuntur, ut fit in thono, semithonio, dyatheseron et aliis pluribus, de quibus patebit post.

^a s. cantuum ^b s. in numero ^c s. quibus solfatur et cantatur omnis cantus

29^a de illo ^b istas sex voces ^c musicus cantus ^d i. de-

30^a sex voces ^b sinistre ^c i. in ^d s. modulatio musicalis ^e ponere

31^a iste sex note ^b accipiunt ^c principium ^d scilicet ^e s. habetur ^f illa vox ^g s. habetur ^h illa vox

32^a i. manus musica, que dicitur gamaut ^b s. secundum usum puerorum

28 gloss. ADAM FULD. 2, 3

32 ·Γ·ut] *corr. ex Γamaut W*

bus. ³³·Γαμα· enim grece^a ·g· dicitur esse latine^b et *ut* vox^c. ³⁴·Α·re ex ·a·^a et *re*^b et ceteris. ³⁵Ponuntur^a autem illarum dictionum | quedam in linea^b et ^{39r} quedam in spacio^c. ³⁶Primus^a enim locus dicitur linea, secundus^b vero spaciū^c, tercius^d linea^e et ceteris.

Versus^a: ³⁷Linea^b notificat^c clavem^d, que^e noscitur^f impar^g.

³⁸Pro quo nota, quod linea^a diffinitur sic: Linea^b est protensio^c linealis^d habens duo spacia^e collateralia^f secundum sub^g et supra^h. ³⁹Spaciū^a vero est intersciciū^b spaciāle duabus lineis^c predistinctum^d.

³³ ^a in greco (grece *W*) ^b i. in latino ^c s. dicitur

³⁴ ^a s. clavis ^b s. vox

³⁵ ^a i. locantur ^b s. ipsa ^c s. ipso

³⁶ ^a s. ipsius manus musice ^b s. locus ^c s. vocatur ^d s. locus ^e s. vocatur

³⁷ ^a s. habentur de illo ^b s. ipsa ^c s. nobis ^d ipsam ^e s. clavis ^f s. esse ^g in impari loco posita

³⁸ ^a in proposito considerata ^b s. ipsa ^c extensio ^d ad longum ducta ^e interscicia ^f ad latus sunt tendentia ^g inferius ^h superius

³⁹ ^a s. ipsum ^b medium vel quidam locus vel superficies contenta inter duas lineas ^c s. immediatis ^d i. divisum

► p.393

2

39^v ¹<T>res sunt^a cantus^b in manu^c, scilicet h duralis^d, naturalis^e et b p.20 mollis^f.

Versus^a: ²Tu qui solfabis^b, tres cantus^c esse notabis^d.

³Quos^a te^b doctorum^c docebo^d per verba meorum.

⁴Ecce^a h duralis^b, naturalis^c fitque b mollis^d.

⁵Et illi tres cantus dividuntur in septem^a: h duralis^b in 3^s, ^{c,d} naturalis^e in duos^f, b mollis^g etiam in duos^h.

Versus: ⁶Hos^a partiri^b potes^c <tres> septem clavibus^d aptans^e.

⁷Tres^a duos^b fert ·G·^c, naturales^d ·C·^e geminatos^f,

⁸Et tot^a b molles in ·F·^b demonstrat^c tibi cantus^d.

1 Nota: Cantus est modulatio vocis naturalis vel instrumentalis regulis artis musice coartata, et est triplex, ut dicit textus, s. durus sive asper, naturalis vel planus, mollis sive dulcis. Cantus durus signatur per durum ·h· sive quadratum. Et dicitur h duralis, quoniam asperum, durum et severum reddit sonum respectu cantus naturalis vel mollis. Unde bene signatur per ·h· quadrum, quoniam sicut in ·h· quadro quatuor angulos habente fit aliquantulum resistentia, eo quod latera eius sunt accuta in angulis, sic in tali cantu per nimiam depressionem fit arteriarum constrictio et dura collisio. Cantus autem mollis dicitur ex eo, quoniam suavem atque dulcem efficit melodiam; et merito signatur per ·b· rotundum, in quo non est resistentia, sed facilis progressus per circuitum. Ita in cantu isto dulcis et mollis ac allectiva generatur modulatio. Cantus vero naturalis dicitur, quoniam naturaliter procedit atque plane nec nimis duriter nec nimis aspere nec nimis molliter, sed mediocriter, et propter hoc etiam merito in utriusque medio inculcatur. Et quia non excedit metas naturales, ideo non oportuit eum aliqua littera sicut h duralem vel b mollem per modum cognominis assignare.

^a ponuntur ^b s. principales ^c s. musica ^d primus ^e 2^{us} ^f tertius

² ^a de illo ^b s. quemlibet cantum ^c s. principales et generales musice artis ^d considerabis

³ ^a s. cantus ^b scolarem ^c magistrorum ^d s. ego informabo

⁴ ^a vide ^b s. primus ^c secundus ^d s. tercius

⁵ ^a s. cantus speciales ^b s. primus cantus ^c s. dividitur ^d s. cantus ^e s. cantus ^f s. dividitur ^g s. cantus ^h s. dividitur

⁶ ^a s. cantus ^b dividere ^c s. tu ^d s. musice manus ^e i. adaptans eos

⁷ ^a s. cantus ^b h durales ^c illa clavis replicata ^d s. cantus ^e illa clavis s. fert ^f i. duos

⁸ ^a s. quot sunt naturales ^b s. 2^x ^c ostendit ^d s. musice

1 gloss. LAMBERTUS p. 260a

⁹Nota, quod h durales^a incipiunt^b in ·g·^c, naturales^d in ·c·, b molles^{e,f} in ·f·g.

p.21 Versus^{a,b}: |¹⁰·G·^c dat ·h· duros^{d,e}, ·F·^{f,g} ·b· molles^h, ·C·^{i,j} naturales^k. 40r

¹¹Et quilibet^a cantus habet suas sex voces^b preter tercium h duralem^c, qui caret una scilicet voce^d, scilicet *la*. ¹²Nota, quod primus et secundus h duralis finitur^a in ·E·lamib^b et tercius^c in ·d·lasol^d.

Versus: ¹³Finit^a in ·E·lamib^b primus h duralis^c et alter^d.

¹⁴Sed caret^a una voce^b ternus^c manens in ·d·lasol^d.

¹⁵De terminacione^a b mollis^b et naturalis versus^c:

¹⁶Ambo^a naturales in ·a·lamire^b finem habent^c.

¹⁷Expliciunt^a eciam in ·d·lasolre^b b molles^c.

¹⁸Nota differenciam^a inter h durum^b et b molle^c; |differunt^d enim^e 40v
 dupliciter^f, scilicet in voce et in scripto. ¹⁹In <voce>^a, quia cantus per h durum^b aspere^c cantatur, sed per b molle^d molliter. ²⁰Illud patet in illa dictione ·b·fa·b·mi^a, quando aliquis cantus ibi versatur^b. ²¹In scripto differunt, quia h durum^a scribitur sic: ·h·, et aliquando loco eius ponitur ·h·^b, sed b molle sic: ·b·; h durum^c significat *mi*^d, sed b molle^e *fa*.
 p.22

9 ^as. cantus ^bincipium capiunt ^cs. triplici ^ds. cantus incipiunt ^es. cantus ^fs. incipiunt<t>
 g s. duplici

10 ^a de illo habentur ^b iuxta vocis arsim et thesim in elevationem et depressionem intra tropum et modulum novem modorum modulariter causatorum ^c illa clavis ^d i. h durales
^e s. cantus ^f illa clavis duplicata g s. dat ^h s. cantus ⁱ illa clavis duplicata ^j s. dat ^k s. cantus

11 ^a s. ex his septem dictis ^b i. notas ^c excepto tercio h durali ^d s. et hoc secundum usum

12 ^a terminatur ^b illa dictione ^c s. h duralis ^d s. finitur

13 ^a terminatur ^b illa dictione ^c primus cantus h duralis ^d i. secundus .h. duralis

14 ^a defficit ^b ultima scilicet *la* ^c tercius h duralis ^d illa dictione

15 ^a de fine ^b s. cantus ^c s. habentur

16 ^a s. primus et secundus ^b illa dictione ^c scilicet primus in primo et 2^{us} in 2^o

17 ^a finiuntur ^b illa dictione, hoc est primus in ·d·lasolre et 2^{us} in ·dd·lasol ^c s. cantus ambo

18 ^a distinctionem ^b quadrum ^c rotundum ^d ille claves due ^e quia ^f i. duobus modis

19 ^a s. differunt sic ^b i. quadrum ^c i. severose ^d i. rotundum

20 ^a ubi sunt ille due claves ^b ponitur

21 ^a quadrum ^b illa nota aspiracionis ^c quadrum ^d illam notam ^e rotundum

9 f] F *Wi*

15 b mollis] h duralis *Wi*

19 <voce>] scripto *Wi*

Versus: ²² h durum *mī*^a canit, b molle *fā*^b dulce^c frequentat^d.

- p.393 ²³ Tres sunt^a cantus^b in manu, scilicet h duralis, naturalis et b mollis.
²⁴ Primus h duralis incipit^a in ·Γ·ut^b in linea et finitur^c in ·E·lami^d in spacio^e.
 41r ²⁵ Secundus h du|ralis incipit in ·G·solreut^a in spacio et finitur^b in ·e·lami^c in linea. ²⁶ Tercius cantus h duralis incipit in secundo ·g·solreut in linea et finitur in ·dd·lasol eciam in linea et caret una voce^a, scilicet *la*. ²⁷ Primus^a naturalis incipit^b in ·C·faut^c in spacio et finitur in ·a·lamire in linea.
²⁸ Secundus^a naturalis incipit in ·c·solfaut^b in linea et finitur in ·aa·lamire in spacio^c. ²⁹ Primus^a b mollis incipit in ·F·faut^b in linea et finitur^c in ·d·lasolre^d in spacio. ³⁰ Secundus cantus b mollis incipit^a in secundo ·f·faut
 41v in spacio | et finitur in ·dd·lasol in linea. ³¹ Registrantur^a quandoque voces^b per claves^c et claves^d per cantus et voces, quia ubicumque canitur *ut*^e, ibi cantus^f imponitur, et cum dicitur ·a·lamire^g, ·a·^h est clavis, *lamire* sunt voces.

22 ^a istam vocem ^b illam vocem ^c suaviter ^d frequenter canit

23 ^a ponuntur ^b s. musicales

24 ^a inchoatur ^b illa nota ^c terminatur ^d illa dictione ^e s. que ponitur

25 ^a illa dictione ^b terminatur ^c illa dictione

26 ^a s. et hoc secundum usum

27 ^a s. cantus ^b inchoatur ^c illa dictione

28 ^a s. cantus ^b illa dictione ^c s. posita

29 ^a s. cantus ^b illa dictione ^c terminatur ^d illa dictione

30 ^a inchoatur

31 Nota: ubicumque est ·g·, ibi est cantus h duralis et ubicumque est ·c·, ibi est naturalis et ubi est ·F·, ibi est b mollis; unde omne *ut* incipiens a ·g· cantatur per h durum. Et omne *ut* incipiens ab ·F· cantatur per b molle, et omne *ut* incipiens a ·c· cantatur per naturam. Et sic intellege de aliis vocibus, scilicet *re mi fa sol la* ascendendo.

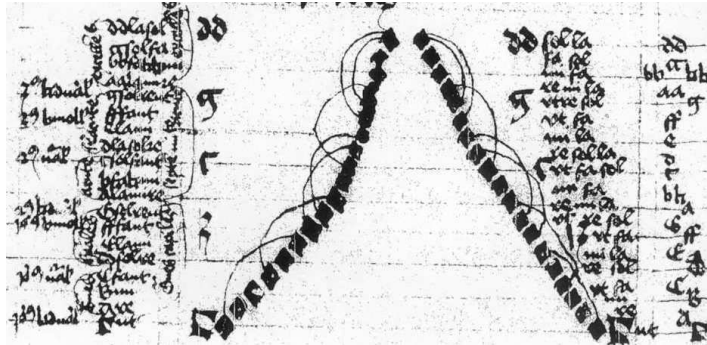
^a reguntur ^b s. ipse ^c s. ipsas (ipsa *Wi*) ^d s. reguntur ^e illa nota ^f s. aliquis ex illis septem predictis ^g illa dictio ^h illa littera

31 gloss. LAMBERTUS p. 256a

25 et] *repet. Wi*

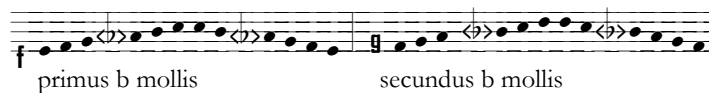
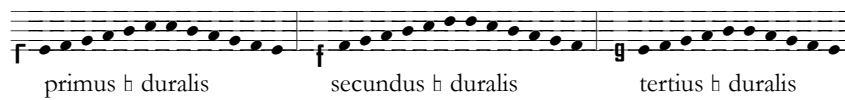
30 Ffaut *Wi*

p.23 32



p.393

	·dd·lasol	·dd·	·dd·sol la	·dd·
	excel- ·cc·solfa	excel-	fa sol	·cc·
	lentes ·bb·fa·bb·mi	lentes	mi fa	·bb·bb·
	·aa·lamire		re mi la	·aa·
3 ^{us} b duralis	·g·solreut	·g·	·g· ut re sol	·g·
2 ^{us} b mollis	·f·faut		ut fa	·f·
	super- ·e·lami	septem	mi la	·e·
	acute ·d·lasolre	minute	re sol la	·d·
2 ^{us} naturalis	·c·solfaut	·c·	·c· ut fa sol	·c·
	acute ·b·fa·b·mi	acute	mi fa	·bb·
	·a·lamire		re mi la	·a·
2 ^{us} b duralis	·G·solreut		ut re sol	·G·
primus b mollis	·F·faut	·F·	·F· ut fa	·F·
	finale ·E·lami	graves	mi la	·E·
	·D·solre		re sol	·D·
primus naturalis	·C·faut	capi-	ut fa	·C·
	·B·mi		mi	·B·
	graves ·A·re	tales	re	·A·
primus b duralis	·Γ·ut	·Γ·	·Γ· ut	·Γ·



42r

p.24

33 <I>ste sunt probaciones cantuum^a.

33^a s. septem

► p.393 ¹Dominus autem Guido^a, quem post Boecium^b nos in hac arte^c plurimum^d valuisse^e fatemur^f, vigintiunam in musica sua ponit clavem seu litteram; ²et scribuntur hoc modo:

42^v ·Γ·^a·A·^b·B·^c·C·^d | ·D·E·F·G·^a·^b·^c·^d·e·f·g·aa·bb·hh·cc·dd·.

³Prime octo^a dicuntur graves,^b alie octo^c dicuntur acute,^d ultime^e vero quinque dicuntur excellentes.^f

Versus^a: ⁴Claves octo graves^b, totidem^c dicuntur acute^d.

⁵Quinque^a excellunt^b, quas inchoat^c ·aa· duplicata^d.

⁶Vel aliter et melius: Prime quatuor^a graves^b dicuntur propter soni gravitatem; alie 4^{or} ^c dicuntur finales^d, quia omnium tonorum^e cantus^f in eis^g finitur; ⁷alie quatuor dicuntur acute^a; alie^b iterum 4^{or} dicuntur superacute^e, ultime vero^d quinque dicuntur excellentes, et sic sunt quintuplices^e.

p.25

1 ^a sic dictus musicus ^b talem Boecium ^c scilicet musica ^d multum ^e autenticum esse ^f dicimus

2 ^a ·Gama·ut ^b re ^c mi ^d faut

3 ^a s. claves ^b s. ideo quia videntur aggravare hominem a restrictione arteriarum propter cantum inferiorem ^c s. ·a·lamire ·b·fa·h·mi etc. ^d s. ideo, quia acute et aspere in omni cantu debent proferri; vel dicuntur acute ad differentiam inferiorum sive gravium, nam respectu illarum acuciores voces producunt et eciam apertis emittuntur arteriis. ^e scilicet 2^m ·aa·lamire etc. ^f s. sive superacute, eo quod supra acutas ponuntur et super alias acutas claves sublimiori modulatione vocis accuuntur. Eciam dicuntur excellentes ideo, quia sua sublimitate indifferenter omnes clavium voces in cantu excellunt.

4 ^a s. habentur de isto ^b hoc nomine ^c tot ^d hoc nomine

5 ^a s. claves ^b i. dicuntur excellentes ^c incipit ^d i. 2^m

6 Unde secundum Bohecium et alios autores musice omnes cantus regulares tenentur et debent finiri de iure in istis 4^{or} litteris gravium, scilicet ·D·E·F·G·. Si mutatur non laudatur, sed semper cassum atque fractum manet sine regula.

^a s. ·gama·ut etc. ^b hoc propter soni gravitatem ^c s. ·D·solre ·E·lami etc. ^d hoc nomine ^e s. octo ^f s. quilibet regularis ^g s. 4^{or} clavibus

7 ^a hoc nomine ^b s. claves ^c hoc nomine ^d i. sed ^e i. in quintuplici differentia

1 IOH. COTT. mus. 5, 8

2 ·bb·hh·] b h Wi

Versus: ⁸ Gama^a graves, ·D· finales^b, ·a·^c prebet^d acutas.

⁹ ·d·^a super has^b acuit^c, excellit ·aa·^d | quoque dupla.

43r

¹⁰ Secundum vero usum^a octo dicuntur graves et septem alie dicuntur acute^b; ultime vero 4^{or} dicuntur excellentes. ▶ p.393

Versus: ¹¹ Claves octo graves^a, septem dicuntur acute.

¹² Quatuor^a excellunt^b, quas inchoat ·aa· duplicata^c,

¹³ ut in hac figura:

graves: ·Γ·A·B·C·D·E·F·G·

acute: ·a·b^b·c·d·e·f·g·

excellentes: ·aa·bb^b·cc·dd·

¹⁴ Ex his eciam clavibus^a quedam sunt signate^b, quia^c in cantu^d in lineis signantur, et sunt^e quinque^f. ¹⁵ Prima^a ·Gama·ut signatur hoc modo: Γ, sed raro^b. ¹⁶ Secunda^{a,b} ·F·, et hoc communiter^c hoc modo: f vel sic: F. ▶ p.394

¹⁷ Tercia^a ·c·solfaut idest c, et hoc eciam communiter. ¹⁸ Quarta^{a,b}

·g·solreut idest | secundum ·g·, hoc modo: g, sed rarius. ¹⁹ Quinta et

p.26 ultima ·dd·lasol idest ·dd·, et hoc rarissime^a, hoc modo: dd. ²⁰ In ·b·fa·b·mi^a

43v

8 ^a illa dictio cum sibi adiunctis aliis tribus ^b i. ·D·solre cum 3^{bus} sequentibus ^c s. ·a·lamire ^d s. dat

9 ^a ·d·lasolre cum 3^{bus} sequentibus ^b superacutas claves ^c hoc est, dicuntur superacute ^d i. ·aa·lamire

10 ^a s. communiter loquentium ^b hoc nomine

11 ^a s. dicuntur

12 ^a s. claves ultime ^b dicuntur excellentes ^c i. 2^m ·aa·lamire

14 ^a s. predictis ^b que dicuntur principales, quia tantum ille in cantu signantur ^c s. ratio ^d s. musico ^e inveniuntur ^f s. tales claves

15 ^a s. clavis signata ^b s. ponitur

16 ^a s. clavis signata ^b s. est ^c que ponitur in ·F·faut i. in communi usu ponitur

17 ^a s. clavis signata

18 ^a s. clavis ^b s. est

19 Que tamen claves in manu semper in locis propriis stant, sed in libris et notacionibus thabularum pro informacione iuvenum, quocumque cantus fertur sive sursum sive deorsum, unaqueque clavis stat in loco proprio, ut patet in hac antiphona *Aurea personat*, que totam pertransit manum pro informacione locacionis clavium et cognicione decantacionis (decantacionis *W*) in monocordo.

^a s. scribitur

20 ^a illa dictione

8 SUMM. GUID. 43; GOB. PERS. p. 182a; ANON. Carthus. nat. 7, 87

12 SUMM. GUID. 44; GOB. PERS. p. 182a; ANON. Carthus. nat. 7, 87

► p.394 sunt signate due^b secundum diversitatem duplicis^c ·b·. ²¹ Nam si cantus transit per h durum^a, tunc signatur per unum ·h· tale: ·h· vel sic: ·h̄·. ²² Si autem transit per b molle^a, tunc signatur per unum ·b· tale, ²³ et he omnia de clavibus dicta quantum ad distinctionem earum in hac patefiunt figura:

capitales		minute		duplicate
graves	finales	acute	superacute	excellentes
·Γ·A·B·C·	·D·E·F·G·	·a·b·h·c·	·d·e·f·g·	·aa·bb·hh·cc·dd·

Signate: ·Γ·^a·F·C·^b·g·^c·dd·^d.

44r ²⁴ <I>nsuper^a sciendum quod quatuor voces graves scribuntur capitaliter et similiter quatuor finales^b; | acute vero et superacute minoribus scribuntur litteris; excellentes vero geminatis^c.

Versus: ²⁵ Quat^a-que graves et scribuntur fini^b tot capitales,

²⁶ Octo^a minute^b, quoniam dicuntur acute.

²⁷ ·aa·^a cum duplici ventre fit, ·h· que arandum^b.

²⁸ Sic ·h· quadrata, sic ·b· rotunda <formata>.

²⁹ h^a durum *mi* canit, b molle *fu* dulce^b frequentat^c.

³⁰ Ergo^a dissimiles sic omnes describere debes^b.

³¹ Quantum autem ad claves signatas principaliter in speciali, hanc p.27 solent pro exemplo continentem easdem introducere anthiphonam: *Aurea* <*personat lira*>.

20 ^b s. clavium ^c s. duri et mollis

21 ^a i. quadrum

22 ^a i. rotundum

23 ^a raro ^b communiter ^c rarius ^d rarissime

24 ^a i. eciam ^b s. ·D·solre ^c duplicatis

25 ^a quatuor ^b s. quatuor finales

26 ^a s. claves ^b scribuntur parvis litteris

27 ^a illa clavis in 2^o ·aa·lamire ^b de-

29 ^a ·h· ^b suaviter ^c resonat

30 ^a ideo ^b s. tu

21 transit per per *Wi*

23 ·bb·hh·] b h *Wi*

31 *Aurea* <*personat lira*>] Aurea luce *Wi*

32 Au-re - a per- so- nat li- ra pul- chra se- mi- tho- ni- a,

sim- plex cor- da sit ex- pres- sa vo- ces dul- cis per- so- nan- ti- a,

que in- to- na - ri- a do- cet mu- si- ca. E u o u a e

44v

► *p.394* ¹<P>ost dicta^a de manu^b dicendum est^c de mutacionibus^d. ²Est autem *p.28*
mutacio^a unius vocis^b pro altera^c in eadem consonantia^d et unisono^e
45*r* posicio^f. | ³In qua diffinitione^a tanguntur duo^b, scilicet consonantia et
unisonus. ⁴Pro quo sciendum^a quod consonantia sic diffinitur^b:
⁵Consonantia^a est acuti^b soni gravisque^c mixtura^d uniformiter^e et suaviter^f
auribus humanis^g resonans^h. ⁶Sed de hac^a nobis nihil^b ad presens^c.

⁷<U>nisonus^a est unius^b et eiusdem vocis^c repeticio^d.

Versus^e: ⁸Unisonus voce^a solet in sola resonare^b.

⁹Quantum ad primum^a sciendum^b quod quilibet clavis^c aut habet
unam^d <vocem> aut duas^e aut tres. ¹⁰Si^{a,b} unam^c, tunc eadem vox non
mutatur^d, quia^e unum^f non mutatur^g in seipsum^h. ¹¹Si^a duas^b, tunc fit unius^c

¹ ^a precedentia ^b s. musica et ad ipsam pertinentibus ^c s. in hoc capitulo ^d s. vocum
musice artis

² Consonantia est vocum dissimilium in unum redacta concordia. Dicitur dissimilium ad
differentiam unisoni, ne idem videretur esse unisonus et consonantia; et sunt tres conso-
nantie perfecte et simplices, idest dyateseron, dyapenthe et dyapason, et iste due consonan-
tie, scilicet dyateseron et dyapenthe, componunt dyapason hanc consonantiam.

^a s. vocum ^b i. note ^c s. voce vel nota ^d i. in eadem voce vel sono seu loco ^e i. uno sono
^f i. locacio

³ ^a s. mutacionis ^b s. membra

⁴ ^a i. notandum ^b notificatur

⁵ ^a s. vocum ^b i. elevati ^c i. depressi ^d commixtio ^e proporcionabiliter ^f i. dulciter
^g hominum ^h sonans

⁶ ^a s. consonantia ^b s. est ^c ad propositum

⁷ ^a s. ipse ^b s. in eadem linea vel in eodem spacio ^c i. note ^d reiteratio ^e s. habetur de hoc

⁸ ^a i. nota ^b sonum facere

⁹ ^a scilicet quantum ad mutacionem vocum ^b i. notandum ^c s. manus musice ^d s. vocem
^e s. voces

¹⁰ ^a s. habet ^b ·Γ·ut ·Α·re ·Β·mi ^c s. vocem ^d s. in se ^e s. ratio ^f s. et idem ^g non variatur
^h s. sed in aliud diversum

¹¹ ^a s. aliqua clavis ^b s. habet voces ^c s. vocis

² gloss. ANON. Carthus. theor. 5, 6; ANON. Gemnic. 2, 2, 66

⁷ ANON. Carthus. pract. 5, 3; ANON. Claudifor. 6, 3, 1 (*cf.* 5, 17)

p.29 in aliam^d duplex^e mutacio. | ¹² Si^a tres^b, tunc erit sextuplex earum^c variatio^d. 45v
¹³ Excipiatur^a autem ·b·fa·h·mi^b primum^c et secundum^d in se duas voces^e
 continens^f et duas^g claves, que voces mutuo^h mutari non possunt propter
 earum discordantiamⁱ, ¹⁴ et eciam^a quia ibi^b est duplex clavis^c, nec ibi^d est
 consonantia^e nec unisonus^f, propter quod ibi^g non fit mutacio^{h,i}; unde
 versus:

¹⁵ Unica^a si fuerit, vox^b invariata^c manebit^d.

¹⁶ Si^a duplex detur^b, hanc^c bis^d decet^e ut varietur^f.

¹⁷ Sed dum fit terna^a, tunc fit mutacio sena^b.

¹⁸ Sub ·b·fa·h·mi^a binas voces volo^b demi^c.

¹⁹ Quas^a non mutabis^b, quia duplex est ibi^c clavis^d.

²⁰ <N>otandum quod sex^a sunt | dictiones, que habent^b 3^s voces^c et 46r
 sex mutaciones, scilicet ·G·solreut^d, ·a·lamire^e, ·c·solfaut^f, ·d·lasolre et
 secundum ·g·solreut^g et 2^m ·aa·lamire^h. ²¹ Sed septem sunt^a claves, que non

11 ^d s. vocem ^e s. una in ascensu et alia in descensu

12 ^a s. aliqua clavis ^b s. habet notas ^c s. vocum ^d i. mutacio

13 ^a dematur ^b illa clavis ^c s. in summitate auriculari<s> positum ^d s. positum in 2^o
 membro medici ^e notas ^f habent ^g s. distinctas ^h s. una in alteram, sicut in aliis locis fit
 mutacio unius in alteram ⁱ repugnantiam

14 ^a s. propter hoc ^b s. in ·b·fa·h·mi ^c scilicet ·h· durum et ·b· molle, quia durum in molle
 non potest mutari ex natura nec e converso ^d in tali loco ^e s. vocum ^f s. ipse ^g in tali loco
^h variatio s. vocum ⁱ s. eciam si esset ibi mutacio, esset contra diffinitionem mutacionis
 prius dictam, scilicet quod mutatio est posicio unius vocis pro alia sub eodem signo vel
 spacio vel sono. Si ergo in ·b·fa·h·mi sub uno sono esset mutatio, deberet dici ·b·fami, sed
 dicitur ·b·fa·h·mi. ⁱ s. habentur de hoc

15 ^a sola ^b s. ipsius musice ^c i. immutata ^d s. tantum

16 ^a s. vox ^b ponatur ^c s. vocem ^d bina vice ^e convenit ^f mutetur

17 ^a triplex [3^s *W*] vox ^b sextuplex

18 ^a utroque ^b s. ego ^c excipi

19 ^a s. notas ^b s. ad invicem ^c in ·b·fa·h·mi ^d scilicet h durum et b mollis

20 ^a in numero ^b in se continent ^c s. 3^s in ascensu et 3^s in descensu ^d s. capitale ^e s.
 acutum ^f s. minutum ^g s. minutum ^h s. duplicatum

21 ^a s. in manu musica

17 ADAM FULD. 2, 5

11 duplex] 2^x *W*i

14 duplex] 2^x *W*i

16 duplex] 2^x *W*i

19 duplex] 2^x *W*i

mutantur^b. ²² Et octo^a sunt, que habent duas voces et duas mutaciones^b; unde versus^c:

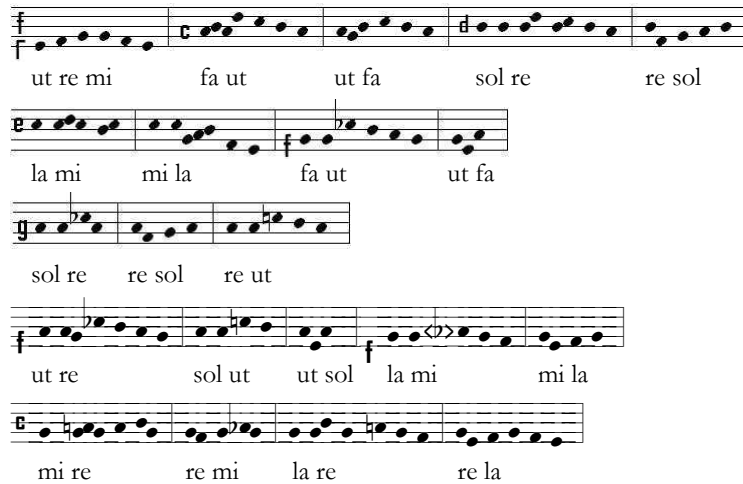
²³ Tres voces^a sex fractiones^b sex clavibus^c aptes^d.

²⁴ Absolvas^{a,b} septem^c, da^d reliquis^e voces geminatas^f.

p.30

²⁵ Et totidem^a mutaciones istis^b sociabis^c.

► p.394
46v ²⁶ Adhuc nota, quod dictiones plurium vocum^a habent^b voces^c diversorum^{d,e} cantuum. ²⁷ Verbi gracia^a, hec dictio ·G·solreut^b habet 3^s voces^c, scilicet *sol re ut*; | *sol* est primi cantus naturalis, *re* primi cantus b mollis, *ut* secundi cantus b duralis, et quelibet illarum vocum^d dicitur^e illius cantus, a quo habet ortum^f, et ortus^g cuiuslibet cantus est hec vox *ut*, et sic tunc communiter ascendunt sic^h: *ut re mi fa sol la*, et e converso descendunt: *la sol fa* et cetera.



47r

p.31

21 ^b sub quibus non fit mutacio, scilicet ·Γ·ut, ·A·re, ·B·mi etc.

22 ^a s. claves s. musice artis ^b s. unam in ascensu et aliam in descensu ^c habentur de illo

23 ^a i. notas ^b i. mutaciones ^c s. musice manus ^d s. tu

24 ^a s. tu ^b prima mutacione ^c s. claves ^d s. tu ^e s. octo clavibus ^f duas

25 ^a sicut et voces ^b s. clavibus ^c s. tu

26 ^a i. plures notas quam unam habentes ^b in se continent ^c notas ^d distinctorum ^e s. quia per alium canitur una vox et per alium altera

27 ^a s. ut in exemplo ^b s. capitale ^c i. notas ^d notarum ^e s. fore ^f initium ^g inceptio ^h tali modo

p.32

sol fa fa sol fa ut ut fa

sol ut ut sol la sol

sol la sol re re sol la re

re la la mi mi la fa ut

ut fa sol re re sol re ut

ut re sol ut ut sol la mi

mi la mi re re mi la re

re la sol fa fa sol

la sol sol la

47v

► p.394

5

48r ¹<D>eterminacione facta de manu pariterque mutacionibus restat fore p.33
determinandum de consonantiis, et non <im>merito, quoniam
consonantia in diffinicionem cadebat mutacionis. ²Ideo de consonantiis
volum est iam videndum, que apud nonnullos modi appellantur. ³Modus
vero quamvis in diversis scientiis diversimode capiatur, ad propositum
vero prout sufficit, sic diffinitur: Modus est modulata intensio vel remissio
volum; intensio idest ascensus, remissio idest descensus. ⁴Vel sic: Modus
est diversarum volum iuxta se positarum convenientia.

Versus: ⁵Est diversarum concursus responsio volum.

48v ⁶Nota tamen, quod modi in musica diversis appellantur | nominibus.
⁷Vocantur etenim a Boecio volum coniunctiones, eo quod cuiuslibet
cantus modulatio ex ipsis habet coniungi et componi. ⁸Dicuntur etiam
volum varietates, eo quod variam in se redolent [varietatem]
modulationem. ⁹Insuper et consonantie, quia in cantu sepius consonant,
ut scilicet una alteri succedat in ascendendo et descendendo. ¹⁰Finaliter,
quia modi vocitantur a modulando vel vocis motu, eo quod ascensus et
descensus omnis cantus in eis modificatur. ¹¹Que quidem distantie vel
volum coniunctiones vel quocumque alio vocabulo exprimantur
diversimode apud diversos ponuntur. ¹²Nam alii plures, alii recitant
49r pauciores, a quorum opinionibus | recitandis arbitror utile supersedere,
cum modica utilitas foret ipsas propalare. ¹³Boecium igitur et magis
modernos, quos communis scola sequitur, musicos insequens dicimus
quod novem sunt modi; unde versus:

¹⁴Ter ternis modulis cantus contextitur omnis.

¹⁵Valet quoque noticia modorum nobis ad hoc, quia sicut octo partibus
continetur quicquid dicitur, ita novem modis modulatur omne, quid cani-
tur. ¹⁶Scitis ergo novem modis sciuntur omnes ascensus et descensus

12 supersedere] super sedem (?) *Wi*

3 ADAM FULD. 2, 7

9 IOH. COTT. mus. 8, 2

15 IOH. COTT. mus. 10, 2; ADAM FULD. 2, 13 (*cf.* 6, 32)

cuiuslibet cantus. ¹⁷Primus ergo modorum est unisonus, et diffinitur sic:
<U>nisonus est unius et eiusdem vocis repetitio.

Versus: ¹⁸Unisonus voce solet in sola resonare.

Et quidam: ¹⁹Voces diversis | cordis resonant vel in una.

49v

²⁰Si non mutatur, tunc unisonus vocitatur.

► p.395

²¹Et habet fieri sex modis secundum quod sex sunt voces, scilicet *ut re mi fa sol la*; et quelibet illarum vocum resumta in linea vel in spacio dicitur unisonus.

Versus: ²²Quot fiunt voces, tot ibi species fore dicas;

²³verbi gracia:



²⁴Sciendum tamen quod unisonus improprie dicitur modus, eo quod nec intenditur nec remittitur; sed quia ponit aliis modis fundamentum, cum alii modi per ipsum modulantur, recte etenim habet se sicut positivus, quia dicitur gradus non proprie, sed quia est fundamentum graduum; ²⁵similiter nominativus dicitur casus, eo quod alii casus | cadunt ab ipso; sic et unisonus, quia ponit fundamentum aliorum modorum.

► p.395

p.34

50r

²⁶<T>onus est modus secundus resultans ex unisono, et est saltus unius vocis in proximam et immediatam potenter et perfecte sonans. ²⁷Et dicitur a *tonando*, quasi viriliter et perfecte sonando, quia fortem respectu semithonii habet vocem; nam tonare est perfecte sonare. ²⁸Et habet fieri quatuor modis. ²⁹Exemplum: *ut re*, <re> *mi*, *fa sol*, <sol> *la* et e converso; versus:

► p.395

³⁰Vox si vicinatur voci, tonus inde vocatur.

³¹Quatuor in species illum distinguere debes;

³²Dant *fa sol la* tonos vel *ut re mi* tibi plenos.



17 ANON. Carthus. pract. 5, 3; ANON. Claudifor. 6, 3, 1

27 IOH. COTT. mus. 8, 6

21 Versus] *marg. Wi*

23 verbi gracia] *repet. Wi*

25 casus?] *repet. Wi*

50^v 33 Notandum tamen hic, quod thonus accipitur dupliciter, scilicet
 ▶ p.395 proprie et improprie; sic habet hic locum, 34 nam de thono improprie
 capto, qui et tropus sive modus dicitur, tractabitur suo inferius loco.
 35 Tonus igitur proprie sumtus est distancia constans ex duabus vocibus
 continuis et sibi vicinis penes elevacionem et depressionem, ubi tamen non
 fit semithonium. 36 Et quot modis habet fieri et unde dicatur, patet.

37 <S>emithonium seu limma grece est modus tercius. Et est distancia
 duarum vocum continuarum seu sibi vicinarum debiliter ascendentium et
 descendendum, et habet solum fieri per *fa* et *mi*.

Versus: 38 Vult solum *fa mi* semithonium vocitari.

39 Exemplum huius: 

51^r 40 Et dicitur semithonium a *semus*, *-ma*, *-mum*, quod est thonus quasi
 imperfectus [thonus]. 41 Non autem dicitur, ut quidam sciollia arbitrantur, a
semis quod est *medium* et tonus, quod fit medietas toni, cum thonus non
 potest dividi in duo semithonia equalia, ut patet in *musica* Muris. 42 Est ergo
 semithonium tonus imperfectus vel non plenus, sicut dicitur vas
 semiplenum, non ideo quia eius pars dimidia desit, sed quia plenum non
 est. 43 Et semivir idest imperfectus vel non plenus vir, eo quod abutens
 operibus virilibus feminarum moribus deturpatur. 44 Semithonium nempe
 est dulcedo et condimentum tocius cantus, nam sine ipso esset cantus
 51^v corosus, transformatus | et dilaceratus. 45 Et ut dictum est, semithonium
 ▶ p.395 fit per *mi* et *fa*. 46 Et per consequens in manu musica sunt tantum septem p.35
 semithonia, ut patebit in figura.

47 <D>ithonus est modus quartus, et est distancia sive intervallum
 duorum tonorum continuorum faciens saltum unius vocis in terciam ac

41 ^a i. minus scientes

40 LAMBERTUS p. 257b

41 IOH. MUR. spec. 1, 118

33 dupliciter] 2^e *Wi*

41 quod] quia *Wi*

fortiter et viriliter sonans. ⁴⁸ Et <dicitur> a *dya* quod est *duo* et thonus, ▶ p.395
quasi duos tonos in se continens. ⁴⁹ Constat igitur ex tribus vocibus et
duobus intervallis. ⁵⁰ Et habet duas species ascendentes et duas
descendentes, ut patet in his vocibus: *ut mi, fa la* et e converso: *la fa, mi ut*;
unde versus:

⁵¹ Dithonus est, *ut mi, fa la* cum sibi iungit.

⁵² Et species in se binas <...> claudit.

Exemplum: | 

52r

⁵³ <S>emidithonus est distancia vel spacium constans ex tono et
semitonio. ⁵⁴ Vel est saltus ab una voce in terciam debiliter intensus vel
remissus. ⁵⁵ Et dicitur a *semis*, quod est *imperfectum*, et dithonus, quasi mixtus ▶ p.395
thonus. ⁵⁶ Vel dicitur a semithonio et thono, et habet similiter duas species
ascendentes et duas descendentes, ut ibi: *re fa, mi sol* et e converso.

Versus: ⁵⁷ Semique dithonus est, cum *sol mi, fa re* iungis,

ut hic: 

⁵⁸ <D>yateseron est distancia seu musica consonancia constans ex
quatuor vocibus et tribus intervallis, scilicet duobus thonis et semithonio;
sive est saltus | ab una voce in quartam proportionaliter sonans. ⁵⁹ A qua 52v
enim cumque voce incipiens ad quartam saltum facit, ut a ·Γ· greco ad ·C·
grave, dyateseron concorditer canit. ⁶⁰ Et dicitur a *dya* quod est *de*, et *theseron*
4^{or}, quasi ex 4^{or} vocibus constans. ⁶¹ A qualibet enim voce inchoando ad
quartamque saliendo, fit dyatheseron, preterquam ab ·F· gravi ad ·b·
minutum quadrum et ab ·f· minuta ad ·b· quadrum geminatum, ubi fit
tritonus et non dyatesseron. ⁶² Et habet sub se 3^s species. ⁶³ Prima fit ex ▶ p.395
duobus tonis et semithonio, secunda ex <tono>, uno semithonio et tono,
tertia ex semithonio et duobus thonis continuis, ut liquide patet in primis
sex litteris | a ·Γ· greco inchoando et in ·E· gravi desinendo. 53r

Versus: ⁶⁴ A prima surgens quartam dyatesseron urget.

⁶⁵ Iste modus species solum distinguitur in 3^s:

⁶⁶ *La mi, sol re, fa ut* dyatesseron esse probabis,

48 LAMBERTUS p. 258a

63 ex duobus tonis et semithonio] ex tribus thonis *Wi ·E·*] *C Wi*



⁶⁷ <D>yapenthe est consonancia quinque vocum habens quatuor intervalla, idest 3^s thonos cum semithonio intermisso. ⁶⁸ Dyapenthe enim grece *quinque* sonat latine, eo quod ab una voce incipiens ad quintam saltum facit. p.36

⁶⁹ Continet autem in se dyateseron et thonum, et dicitur a *dia*, quod est *de*, et *pentha quinque*, | quasi de quinque vocibus. ⁷⁰ A qualibet enim voce in quintam fit diapenthe, preter a ·B· gravi in ·F· grave vel a ·h· minuto <quadro> ad ·f· minutum accutum. ⁷¹ Et quia dyapenthe quidem fit inter quinque voces, habet quatuor intervalla. ⁷² Iuxta igitur numerum intervallorum habet quatuor species: Prima est ipsum constare ex duobus thonis, semithonio et thono, ut a ·Γ· greco in ·D· grave. ⁷³ Secunda ex tono, semithonio et duobus tonis, ut ab ·A· gravi in ·E· grave. ⁷⁴ Tertia ex semithonio et tribus thonis, ut ab ·E· gravi in ·h· accutum quadrum. ⁷⁵ Quarta ex 3^{bus} thonis et semithonio, ut ab ·F· gravi ad ·c· accutum | minutum per ·h· quadrum tamen concinendo; unde versus:

⁷⁶ Tactusque quinte vocis <...> fertur dyapente.

⁷⁷ Quatuor et species in eo perquirere debes.

Et quidam: ⁷⁸ *fa fa, mi mi, la re, sol ut* informat dyapenthe,



⁷⁹ <S>emithonium cum dyapenthe est saltus de una voce in sextam imperfecte sonans. ⁸⁰ Et dicitur a semithonio et dyapente. ⁸¹ Sunt enim duo modi compositi et constituunt unum saltum. ⁸² Et fit dupliciter: ascendendo et descendendo de una voce in 6^{tam}. ⁸³ Constat enim ex tribus thonis et duobus semithoniis, ut ab ·A· gravi in ·F· grave.

^{54v} Versus: ⁸⁴ Hic saltus sepe semithonii cum dyapenthe,
⁸⁵ Sed semithonium per eos concluditur binum,



⁶⁸ IOH. COTT. mus. 8, 13

⁶⁹ LAMBERTUS p. 258b

⁷⁰ ·h· minuto quadro] b minuto rotundo *Wi*

⁸⁶ <T>onus cum dyapente est eciam saltus ab una voce in sextam potenter sonans. ⁸⁷ Et dicitur a thono et dyapente, qui est modus compositus ex thono et dyapenthe, et componitur ex quatuor thonis et semithonio uno, ut a ·F· greco ad ·E· grave et a ·C· gravi ad ·a· accutum minutum.

Versus: ⁸⁸ Cum dyapenthe thonus idem gradus est variatus.

Alius: ⁸⁹ Cum dyapenthe thonus aliter non fit sociatus,

ut hic: 

55r

⁹⁰ <P>reter istos novem modos adhuc quidam superaddunt tres inusitados et quartum dyapason magis usitatum; quem et decimum in ordine ad usitados annumerant. ⁹¹ Primus dicitur trithonus et est spacium in se tres tonos continens. ⁹² Et fit dupliciter: ascendendo et descendendo, ut ab ·F· gravi ad ·h· minutum quadrum et a ·b· rotundo ad ·e· minutum acutum. ⁹³ Et ab ·f· minuto acuto ad ·hh· quadrum geminatum sive superacutum:

p.37



⁹⁴ <S>emidithonus cum dyapenthe est secundus inusitatus et est saltus <ab una voce> in septimam continens 4^{or} thonos | cum duobus semithoniis, ut ab ·A· gravi ad ·G· grave, ut hic:

55v



⁹⁵ <D>ythonus cum dyapenthe constat ex quinque thonis et uno semithonio, ut ab ·F· gravi ad ·e· minutum. ⁹⁶ Et quia hii tres modi raro vel numquam contingunt in manu musica, igitur tantum sit de eis breviter dictum.



⁸⁶ vocem *Wi*

⁹⁴ ab una voce] de septima *Wi*

⁹⁷ <I>nsuper his predictis novem usitatis superadditur decimus scilicet dyapason, et est saltus ab una voce in octavam. ⁹⁸ Vel est consonancia seu maxima distancia musicalis constans ex octo vocibus et septem intervallis et ex quinque thonis et duobus semithoniis.

56r Versus: ⁹⁹ Vocis et octave | modulamen, quod magis suave,
¹⁰⁰ Est dyapason, et in se reliquos quod habebit.
¹⁰¹ Quinque thonos duo semithonia continet in se.

¹⁰² Et habet fieri a ·Γ· greco ad ·G· grave et in similibus, ut hic:



¹⁰³ <D>yapason siquidem continet intra se dyatesseron et dyapenthe, verbi gracia: cum a ·Γ·ama· in ·C· grave fit dyateseron et ab eadem ·C· gravi in ·G· grave fit dyapenthe et a ·Γ· greco in ·G· grave fit dyapason, ergo dyateseron et dyapenthe in dyapason <inclinantur>. ¹⁰⁴ Constat enim quod inter primam et octavam litteram ascendendo inferius fit dyateseron et superius dyapenthe, et | similiter descendendo superius fit dyapenthe et inferius dyateseron vel e contra. ¹⁰⁵ Quare sequitur propositum, quod scilicet intra dyapason dyateseron et dyapenthe immergitur, quod faciliter patet per figuram subscriptam intuenti, si declarabitur per singula membra. ¹⁰⁶ In qua luce clarius patet quomodo in choro superiori et inferiori eedem littere collocantur, quamvis inferius graves, superius vero acute censeantur. ¹⁰⁷ In eis ergo habet dyapason penitus resonare tam ascendendo quam descendendo. ¹⁰⁸ A lateribus vero littere mediocres collocantur, a quibus ascendendo ad chorum superiorem vel descendendo ad chorum inferiorem habet dyatesseron vel dyapenthe resonare. ¹⁰⁹ Sicut etenim | in constitutione dyapason eedem littere concurrunt, quamvis diversis characteribus figurentur, ita per omnia eiusdem qualitatis perfectissimeque similitudinis utraque litterarum quantum ad vocalem concordiam esse redditur. ¹¹⁰ Nam sicut finitis septem diebus eosdem repetimus, ut semper primum et octavum eundem dicamus, ita octavas semper voces eodem caractere figuramus, quia naturali eas concordia sonare sentimus, ut ·Γ· grecum ·G· grave ·g· minutum, similiter ·A· grave ·a· minutum et ·aa· geminatum; et eodem modo in aliis est dicendum. ¹¹¹ Et sicut omne tempus currit per 7 dies, sic musica

100 reliquos quod] reliquosque *Wi*

103 inclinantur] inclinantur *Wi* cf. *TH VIII 13, 115*

per 7 vocum varietates habet penitus explicari. ¹¹² Et dicitur dyapason a *dia*, quod est | *de*, et *pan totum* et *son sonus* vel *vox*, et ita merito *de omnibus* interpretatur vel dicitur, quasi continens in se omnes voces et species consonantiarum; ¹¹³ sive quod ab una voce inchoans ad 8^{vam} saltum facit, sic quod omnes vocum discrepantias, que sunt 7, in se continet. ¹¹⁴ Et ex hoc, quod dici potest a *dya*, quod est *de*, et *pason* 8, quasi *de octo vocibus*. 57v

¹¹⁵ <D>e generatione predictorum modorum sic practica: [unde] a ·Γ· greco ad ·A· grave thonium resonabis, ab ·A· ad ·B· similiter thonium, sed a ·B· ad ·C· semithonium, a ·Γ· ad ·C· dyatesseron sic complendo, sed a ·C· ad ·D· thonium et per consequens dyapenthe. ¹¹⁶ Et a ·D· ad | ·E· similiter tonum; et ita habetur iam tonus <cum> dyapenthe. ¹¹⁷ Ab ·E· vero ad ·F· <semitonium> et ab ·F· ad ·G· tonum, et ita ab inicio usque huc complentur 5 toni et duo semithonia et per consequens dyapason. ¹¹⁸ Item a ·G· gravi ad ·a· acutum tonum, et ab ·a· minuto ad ·b· rotundum semithonium, sed ad ·b· quadrum tonum, et ita precise ascendendo ad ·dd·lasol vel descendendo a ·dd·lasol usque ·D·solre et usque ad ·Γ· grecum, semper eedem sunt distantie in descensu quam in ascensu. ¹¹⁹ Volo te tamen scire pro maiori evidencia semithoniorum quod in quacumque clave repperieris *fa*, ibi scito fore terminum semithonii, et in clave ita precedente semper *mi* repperitur; ¹²⁰ sed *fa* est reperire septies | in manu musica, scilicet in ·C· gravi, ·F· gravi, in ·b· rotundo minuto, in ·c· acuto minuto, in ·f· acuto minuto, in ·bb· rotundo superacuto et in ·cc· duplo superacuto; ¹²¹ ergo bene septem fieri semithonia in manu musica patet luce clarius manum musicam ad hoc suo loco dispositam ac depictam intuenti. 58r

112 LAMBERTUS p. 259a

113 IOH. COTT. mus. 9, 9

118 descendendo] descenden *Wi* quam] que *Wi*

121 fieri] sunt *Wi*

► p.396

In una et eadem corda, voce vel clave p.39
<et> sic est unisonus.

¹²² Omnis modus
autem resonat:

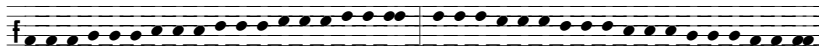
- | | | | |
|---|---------------------|---|--|
| { | In 2 ^a : | < | intense et sic est thonus,
remisse et sic est semithonium maius vel minus. |
| | In 3 ^a : | < | intense et sic est dythonus,
remisse et sic <est> semidithonus. |
| | In 4 ^a : | < | proportionabiliter et sic est dyatesseron,
disproportionabiliter et discordialiter et
sic est tritonus. |
| | In 5 ^a : | | dulcorositer et sic est dyapenthe. |
| | In 6 ^a : | < | et sic est semithonium cum dyapenthe
depresso,
vel thonus cum dyapenthe elevato. |
| | In 7 ^a : | < | et sic est semidithonus cum dyapenthe
remisso,
vel dythonus cum dyapenthe intenso. |
| | In 8 ^a : | < | et sic est dulcis dyapason; et de his
omnibus visum est descriptionis, pro
quorum exemplari cognitione talis est
composita usitatos continens, que
sequitur, anthiphona, scilicet <i>Ter terni</i> et
cetera. |

123 Ter ter-ni sunt mo-di, qui-bus om-nis can-ti-le-na con-te-xi-tur,
 sci-li-cet u-ni-so-nus, se-mi-tho-ni-um, tho-nus, se-mi-di-tho-nus, dy-tho-nus,
 dy-a-tes-se-ron, dy-a-pen-the, se-mi-tho-ni-um cum dy-a-pen-the, tho-nus
 cum dy-a-pen-te. Ad hec so-nus dy-a-pa-son. Si quem | de-le-ctat, e-ius hunc
 mo-dum es-se a-gno-scat. Cum-que tam pau-cis clau-su-lis to-ta ar-mo-ni-a
 for-me-tur, u-ti-lis-si-mum est e-as al-te me-mo-ri-e com-men-da-re
 nec pri-us ab hu-ius-mo-di stu-di-o re-si-li-re, do-nec vo-cum in-ter-val-lis
 co-gni-tis | ar-mo-ni-e to-ti-us fa-cil-li-me que-at com-pre-hen-
 de-re no-ti-ci-am. Se-cu-lo-rum a-men.

p.40 *59r* *59v* *60r*

123 IOH. COTT. mus. 8, 19

123 for-me-tur, u-ti-lis-si-mum e-nim e-as al-te me-mo-ri-e com-men-da-re
 nec pri-us ab hu-ius-mo-di stu-di-o re-si-li-re, do-nec vo-cum in-ter-val-lis
 co-gni-tis ar-mo-ni-e to-ti-us fa-cil-li-me que-at com-pre-hen-de-re
 no-ti-ci-am



¹²⁴ Unisonus nec intenditur nec remittitur.



p.42

intensio ·C·ut - ·D·re - <·C·ut> remissio
thonus

intensio ·E·mi - ·F·fa - ·E·mi remissio
semithonium

intensio ·D·re - ·F·fa - ·D·re remissio
semidithonus

intensio ·C·ut - ·E·mi - <·C·ut> remissio
dythonus

intensio ·C·ut - ·F·fa - ·C·ut remissio
dyatesseron

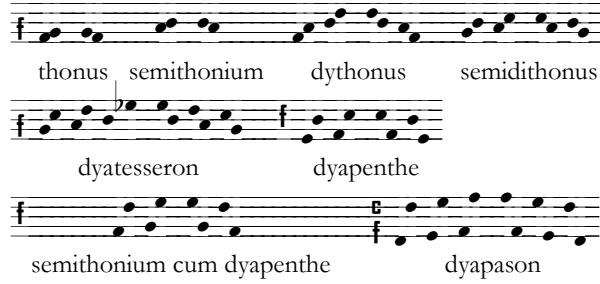
intensio ·C·ut - ·G· - ·C·ut remissio
dyapenthe

60v intensio ·A·re - ·F·fa - ·A·re remissio
Semithonium cum dyapenthe

intensio ·C·ut - ·a·la - ·C·ut remissio
thonus cum dyapenthe

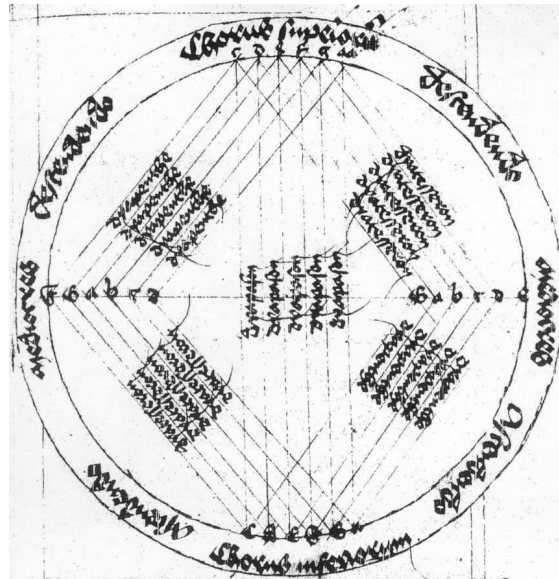
intensio ·C·ut - ·c·fa - ·C·ut remissio
dyapason

125



p.43

126



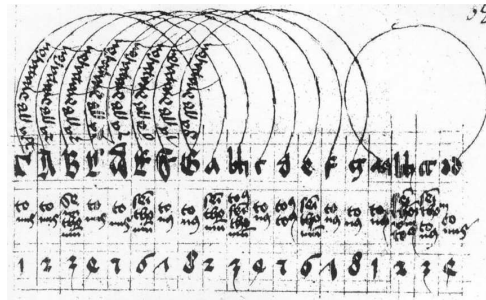
61r

chorus superiorum
 ·c·d·e·f·g·aa· dyapason
 descendendo dyapenthe descendendo dyatesseron
 mediocres ·F·G·a·b·c·d· ·G·a·b·c·d·e· mediocres
 ascendendo dyatesseron ascendendo dyapenthe
 ·C·D·E·F·G·a· dyapason
 chorus inferiorum

125 Sillabicatorum modorum exemplariter breviter in notis musicis.

126 Figura repromissa de natura dyapason, in qua continentur tres principales consonantie musicae scilicet dyatesseron, dyapenthe et dyapason.

¹²⁷ <D>yapason ex septem intervallis constans septem complectitur speciebus. ¹²⁸ Prima species dyapason est, quod ipsum constat ex tono et tono et semithonio et iterum tono et tono, semithonio atque thono. ¹²⁹ Et
 61^v 2^a species eius est tonus, semithonium, tonus, | thonus, semithonium, tonus atque tonus. ¹³⁰ Tercia species eius est semithonium, tonus, tonus, semithonium, tonus, tonus atque tonus. ¹³¹ Quarta species eius est tonus, tonus, semithonium, tonus, tonus, tonus atque semithonium. ¹³² Quinta species tonus, semithonium, tonus, tonus, tonus, semithonium atque tonus. ¹³³ Sexta species eius est semithonium, tonus, tonus, tonus, semithonium, <tonus> atque tonus. ¹³⁴ Septima species eius est tonus, tonus, <tonus>, semithonium, tonus, <tonus> atque semithonium. ¹³⁵ Hec sunt septem dyapason discordes ab invicem <species>, quarum quilibet constat ex quinque tonis et duobus semithoniis; et ut clarius pateant species, attentius hanc subscriptam perscrutare figuram.

62^r

p.44

Γ	A	B	C	D	E	F	G	a	bh	c
tonus	tonus	semi- tho- nium	tonus	tonus	semi- tho- nium	tonus	tonus	semi- tho- nium	tonus	semi- thonium
1	2	3	4	5	6	7	8	2	3	4
d	e	f	g	aa	bh	cc	dd			
tonus	semi- tho- nium	tonus	tonus	tonus	semi- tho- nium	semi- tho- nium	tonus			
5	6	7	8	1	2	3	4			

¹³⁴ tonus, tonus, semithonium, semithonium atque tonus atque tonus, tonus, tonus atque semithonium, tonus *Wi*

¹³⁵ quarum] quorum *Wi* ex tono quinque tonis *Wi*

6

p.45 ¹<P>ostquam de mutacionibus manus, cantibus, clavibus et eorum intervallis in uno compendio sufficienter expressimus, nunc de octo thonis et eorum differentiis in presenti disseramus. ²Antequam vero ad precepta artis huiusmodi accedamus, quid sit trophus, thonus seu modus et qua ratione sic dicatur et quot sint et quibus nominibus nuncupentur, disseramus. ³Sciendum ergo quod capitulo de distanciis dictum fuit quod thonus ▶ p.396
 dupliciter capitur, scilicet proprie et improprie. ⁴Prout capitur proprie, | de 62v
 eo superius est dictum. ⁵Prout vero capitur improprie vel abusive, hic habet locum. ⁶Thonus autem sic abusive dictus, qui et trophus sive modus magis proprie dicitur, sic diffinitur: Thonus vel tropus est regula, que de omni cantu in fine diiudicat vel discernit. ⁷Vel est finalium vocum deposicio. ⁸Vel est regula, que de omni cantu secundum principium, medium et finem diiudicat et discernit. ⁹Non enim quis potest secundum artem iudicare de cantu, cui tono subserviat, nisi prius audierit principium, ascensum, medium et finem eiusdem toni et presertim, nisi sciverit finem, quantum elevari vel deponi debeat cantus; ¹⁰semper igitur ad finem respiciendum est, ut illius modi vel tropi dicuntur, in cuius maneria terminantur. ¹¹Tante etenim virtutis vox finalis existit, ut principales et medias | suo imperio 63r
 coherceat. ¹²Finis nempe perfectio omnium rerum est, quare a finali voce omnis cantus oportet suscipere regulam et deposicionem.

¹³Insuper sciendum qua ratione tropus modus dicatur. ¹⁴Modus nempe a moderando vel a modulando est vocitatus, quia videlicet per omnes cantus moderatur idest componitur. ¹⁵Quicumque enim musice habens noticiam regularem cantum componere curat, prius ad quem thonum eum convenire faciat, secum deliberat; ¹⁶quia artis expertes, et si interdum recte faciant, tamen quando inscientes faciunt, eorum factum ab <expertis> parvipenditur, presertim cum et mimi et corearum precentores plerumque dulciter cantant, quod eis non ars, sed natura subministrat. ¹⁷Non ex hoc tamen laudandi sunt, sed magis reprehendendi iuxta illud satiricum:

6 Ps.-ODO dial. p. 257b; ANON. Carthus. nat. 1, 16

8 ANON. Carthus. nat. 1, 22

14 LAMBERTUS p. 260b; ANON. Carthus. nat. 1, 5

14-16 IOH. COTT. mus. 10, 7-9

2 sint] sunt *Wi*

12 perfectio] perfectus *Wi*

16 <expertis>] inexpertibus *Wi*

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¹⁸ Bestia non | cantor, qui canit usu, non arte.¹⁹ Non vox cantorem, sed artis facit documentum.

²⁰ Tropi autem a convenienti conversione sunt dicti. ²¹ Quocumque enim cantus variatur in medio, ad finalem semper convertitur. ²² Quos vero nos tropos nominamus, Greci vocant ptongos idest conglutinationes. ²³ Nam in omni cantu conglutinantur omnia necessaria ad ipsum thonum concurrentia. ²⁴ Latini vero propter penuriam vocabulorum tonos nuncupant, licet abusive.

²⁵ <D>icto vero quid sit tonus sive modus vel tropus restat dicere, quot sint. ²⁶ Animadvertendum quod antiqui dumtaxat quatuor habebant tonos, quorum nomina a Grecis sunt exorta, et sunt ista, scilicet prothus, deutrus, tritus et thetrardus. ²⁷ Quidam tamen Grecorum gentium vocabulis sic

p.46

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effecerunt, scilicet dorius, frigijs, lidijs, | mixolidijs, quo ostenditur secundum Boetium et gentes musico modulamine delectari. ²⁸ Dorius siquidem in Capadocia legitur repertus, frigijs in Frigia, lidijs in Lidia et ceteri in ceteris partibus terrarum, quia quocumque modo unaqueque gens gaudebat, is ab eadem vocabulum sortiebatur. ²⁹ His quoque, ut premittitur, ^{4^{or}} tropis fiebant quedam in armonia ymo vix tollerantia, ³⁰ cum unusquisque troporum premissorum adeo erat acutus et gravis, ut humane conditioni non bene conveniret; si enim alte incipiebatur, interdum ascendebat, ut vox humana pene deficeret, et si remisse, mox cantus deponebatur, ut videretur vox conticescere. ³¹ Placuit ergo universis in hac arte <doctoribus>, ut unusquisque eorum in duos dividatur, ut quidam naturaliter

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sursum, alter | deorsum tenderet, ita ut ille, qui plus descenderet, plagalis diceretur et qui plus ascenderet, autentus seu primarius vocaretur; et sic nunc octo. ³² Nam sicut octo partibus orationis continetur quicquid dicitur, ita octo tropis vel modis omne, quod modulatur aut canitur.

18-19 LAMBERTUS p. 252b; ANON. Carthus. pract. 13, 56

20 IOH. COTT. mus. 10, 10; ANON. Carthus. nat. 1, 3; ADAM FULD. 2, 13

22 IOH. COTT. mus. 10, 11

27 IOH. COTT. mus. 10, 38

32 IOH. COTT. mus. 10, 2; ADAM FULD. 2, 13 (cf. 5, 15)

23 concurrentium *Wi*

25 sint] sunt *Wi*

29 fiebat *Wi*

30 unusquisque *Wi*

31 <doctoribus>] om. *Wi* cf. TH VIII 23, 16

³³Memorie tamen commenda quod autentus prothus apud latinos cantores primus dicitur; secundus vero prothus plagalis dicitur; autentus deutrus tercius [tritus] appellatur; plagalis deutrus quartus; autentus tritus quintus; plagalis tritus sextus; autentus tetrardus septimus; plagalis tetrardus octavus tonus appellatur.

Versus: ³⁴Quatuor esse tonos dixerunt namque vetusti.

³⁵Prothus cum deuto, cum trito sitque tetrardus.

³⁶Sit par plagalis quivis, | ut nomen capit eius.

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³⁷Nam prothi plaga dictus tonus esto secundus.

³⁸Plagula sit deutri quartus, sextus quoque triti.

³⁹Ac ultra sequitur octavus plaga tetrardi.

⁴⁰Plagalis sit par, autentus sit tonus impar.

⁴¹Scito quoque quod tonus autentus et suus plagalis in eadem sede morantur atque finiuntur; ⁴²et sic quatuor eorum finales habentur, scilicet ·D·E·F·G·. De quo versus:

⁴³In ·D·solre manet primus tonus atque secundus.

⁴⁴Sed locus est ·E·lami finalis ternique quaterni.

⁴⁵·F·faut esto locus quinti sextique tonorum.

⁴⁶Septimus et octavus in ·G·solreut [his] requiescunt.

⁴⁷Quod eciam patebit inferius in domiciliis eorum. Alii quantum ad claves: ▶ p. 396

⁴⁸Primus et alter ·D· tenet, ·E· tercius quoque quartus,

⁴⁹·F· quintus et sextus, ·G· septimus atque supremus.

⁵⁰Item omnes ex predictis impares | dicuntur autenti, eo quod habent auctoritatem ascendendi. ⁵¹Et ^{40r}pares dicuntur plagales idest subiugales, eo quod cantus eorum naturaliter descendunt. 65v

Versus: ⁵²Pri ter quin aut sep sunt autenti dictive magistri.

⁵³Quatuor ast reliqui plagales [collaterave] discipuli vocant.

⁵⁴Vult descendere par, sed scandere vult tonus impar.^a

54 ^a et cetera

33 IOH. COTT. mus. 10, 35

34 SUMM. GUID. 5; ANON. Carthus. nat. 3, 11; GOB. PERS. p. 187a

43 SUMM. GUID. comm. 1, 58; IOH. OLOM. 8 p. 39; ANON. Carthus. nat. 6, 7

45 Faut *Wi*

66r ¹ <N>unc^a de cursu^b tonorum^c est dicendum^d, quantum quisque tonus^e p.47
ascendere et descendere^f debeat. ² Pro quo^a nota^b, quod cursus^c tonorum
est certa lex^d ascendendi^e et descendendi^f cuiuslibet cantus regularis.
³ Sciendum^a igitur quod autentⁱ toni a finalibus^c eorum ad octavam^d
eorum, que dyapason dicitur, ascendere possunt regulariter; ⁴ licencialiter^a
vero unam supra raro^b, vel duas^c rarius^d, 8^{va} e attingunt; ⁵ sed infra finalem^a
unam^b raro^c descendunt^d. ⁶ Plagales^a vero^b | toni regulariter^c a finalibus
eorum ad dyapenthe ascendere^d possunt^e, et ad dyateseron sub finalibus
eorum^f regulariter^g possunt descendere^h; ⁷ et^a licencialiter^b utrobique supra^c
vel infra^d unam vocem^e ascendunt^f et descendunt^g. ⁸ Et in illo differunt^a
autentⁱ et plagales^c, quia plagales^d sub finalibus^e regulariter^f quartas^g
descendunt^h, autentⁱ vero^j nullam^k regulariter^l habere possunt, et ideo
plagales^m maiorem habent descensumⁿ quam <autentⁱ>^o; ⁹ et e converso^a
autentⁱ maiorem habent ascensum^c quam plagales. p.48

Versus^a: ¹⁰ Vult descendere^b par^c, sed scandere^d vult tonus impar^e.

1 ^a in presenti ^b ascensu vel descensu ^c octo ^d determinandum est ^e quilibet ex predictis
octo ^f infra et supra

2 ^a intelligendo ^b considera ^c propositus ^d regula ^e sursum elevandi ^f infra deprimendi

3 ^a sciri debet ^b principales ^c suis ^d notam

4 ^a ex licencia musicorum ^b non sepe ^c ad duas ^d non ita sepe ^e notam autentⁱ toni

5 ^a suam ^b ad unam notam ^c non sepe ^d deprimuntur (deprimuntur *W*)

6 ^a colaterales ^b sed ^c secundum regulas huius artis ^d sursum elevari ^e valent ^f suis
^g secundum regulas ^h deprimi

7 ^a plagales toni ^b secundum licenciam ^c ad quintam notam ^d ad quartam notam ^e notam
^f elevantur ^g deprimuntur

8 ^a in hoc distinguuntur ^b toni ^c toni ^d toni ^e ipsorum ^f secundum regulas ^g per 4^{or} notas
^h deprimuntur ⁱ toni ^j sed ^k notam ^l secundum regulas ^m toni ⁿ magis deprimuntur
^o toni

9 ^a e contra ^b toni ^c magis elevantur

10 ^a habentur de hoc ^b infra ^c plagalis tonus ^d ascendere ^e autentus

2 ADAM FULD. 2, 15

5 unam] una *W*

8 <autentⁱ>] ascensum *W*

¹¹ Unde de cursu^a autentorum^b dantur^c tales^d versus:

¹² Nature talis^a autentus^b esse probatur^c,

¹³ Ut queat^a a fine^b protendi^c vocibus^d octo.

¹⁴ Huic^a quoque licencia^b dat^c vocem contingere^d nonam^e.

¹⁵ Sed^a tamen solam^b solet hic descendere^c vocem^d.

¹⁶ Et de cursu^a plagalium^b:

¹⁷ Est quoque^a natura^b collateralis^c hec^d, ut^e

¹⁸ Ad | quintam vocem^a posset de iure levari^b.

¹⁹ Et sub fine^a queant vocem^b contingere^c quartam^d.

²⁰ His^a utrobique^b licencia^c vocem^d dat^e unam^f.

► p. 396
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²¹ Differentia^a quoque autentorum^b a plagalibus per hos^c habetur versus:

²² Autentus^a thonus est, quem^b plus^c excellit^d acumen^e.

²³ Quique^a magis gravis^{b,c}, dicitur ille plagalis^d.

²⁴ Et de 4^{or} finalibus^a eciam tales^b dantur versus:

²⁵ Quatuor^a in locis finitur^b cantus^c regularis^d.

²⁶ Desinens^a in aliis^b incongruus^c omnis^d habetur^e.

¹¹ ^a de processu ^b tonorum ^c assignantur ^d sequentes

¹² ^a huiusmodi ^b tonus ^c ostenditur

¹³ ^a quod possit ^b a suo finali ^c elevari ^d notis

¹⁴ ^a autento tono ^b musicorum ^c concedit ^d elevari ^e ad nonam notam

¹⁵ ^a sed autentus ^b unam ^c infra scandere ^d notam

¹⁶ ^a de processu ^b tonorum

¹⁷ ^a et ^b virtus ^c plagalis toni ^d talis ^e plagalis toni

¹⁸ ^a notam ^b elevari

¹⁹ ^a s. eorum finalibus ^b notam ^c pervenire ^d ad 4^{am}

²⁰ ^a plagalibus tonis ^b tam in ascensu <quam in descensu> ^c musicorum ^d notam
^e concedit ^f litteram

²¹ ^a distinctio ^b tonorum ^c subsequentes

²² ^a principalis ^b tonum invalidum ^c magis ^d elevatur ^e acucies

²³ ^a tonus ^b plagalis ^c depressus ^d hoc nomine

²⁴ ^a iam dictorum ^b qui sequuntur

²⁵ ^a in quatuor clavibus, scilicet in ·D·E·F·G· ^b habet finem ^c s. ipse ^d regulariter positus

²⁶ ^a finiens suum cantum ^b clavibus ^c irregularis ^d cantus ^e est

13-14 LAMBERTUS p. 261a

15 ANON. Carthus. nat. 5, 45

18-19 LAMBERTUS p. 261ab

25 ADAM FULD. 2, 14

²⁷ <A>d predicta placet aliqua pauca annotare de ambitu tonorum.

²⁸ Ambitus^a enim nihil aliud est quam clima toni^b idest plaga, hoc est littera una^c bis posita^d claudens^e inter se^f quemlibet tonum^g in ascensu^h et descensuⁱ per modum dyapason. ²⁹ Verbi gracia^a, hec littera ·D·^b grave p.49
finale et ·d·^c superacutum claudunt^d primum^e tonum et octavum. ³⁰ ·A·^a
67r vero grave et ·a·^b acutum | claudunt^c secundum tonum, ut infra liquescet
in subscriptis.

Versus^a: ³¹ Littera^b quemque^c tonum tenet^d una supra^e vel infra^f.

³² Octavum^a primum^b ·D·^c ·d·, ·A·^a·d·que secundum^{e,f}.

³³ ·E·^a ·e· ternum, ·B· ·b· quoque quartum^b, ·F·^c ·f· quoque
quintum.

³⁴ ·C·^a ·c· sextum^b claudit^c, ·G·^d <·g·> septimum^e – patet^f
ambitus^g horum^h.

³⁵ Item alii versus de eodem:

³⁶ Autentus primus in<ter> ·D· ·d· spaciatur.

³⁷ Primus in ·a· plagalis ex ·A· defert sua puncta.

³⁸ Et sua tentoria^a tendit in ·e· tercius ex ·E·.

³⁹ Alter a ·B· ·b· cursum distinguit utrumque.

⁴⁰ Ex ·F· in ·f· magis distingue pallacia triti.

⁴¹ Extendit in ·c· tentoria sua sextus a ·C·.

⁴² De ·G· in ·g· summus aulam disponit tetrardus.

⁴³ Nam ·D· <·d·> octavum <tonum> sub limite claudunt.

⁴⁴ Hec quoque ut luculentius pateant, sequuntur figure promisse, et primo de primo tono et secundo thono.

²⁸ ^a circuitus ^b cuiuslibet ^c eadem littera ^d bina vice locata ^e includens ^f in medio sui
^g omnem tonum ^h in elevatio<ne> ⁱ depressione

²⁹ ^a exemplum ^b ·D·solre ^c ·d·lasolre ^d includunt ^e tonum

³⁰ ^a ·A·re ^b ·a·lamire ^c includunt

³¹ ^a habentur de illo ^b ipsa ^c quemlibet ^d continet ^e superius posita ^f inferius posita

³² ^a tonum ^b tonum ^c ista littera ^d ista littera ^e tonum ^f s. continet

³³ ^a ista littera ^b tonum ^c ista littera disposita in manu

³⁴ ^a littera ista ^b sextum tonum ^c concludit ^d ista littera ^e septimum tonum ^f manifestus
est ^g clima ^h tonorum

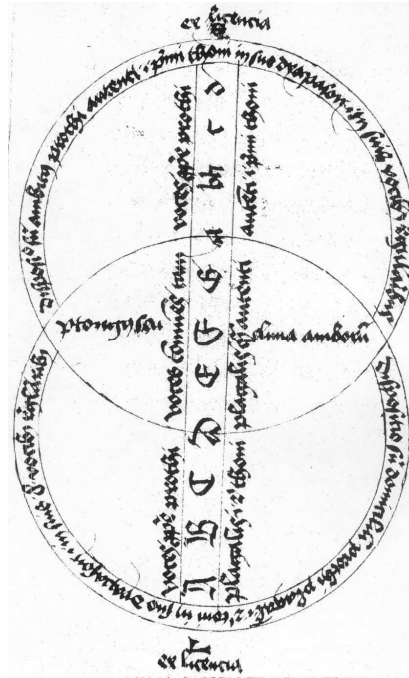
³⁸ ^a nota

⁴⁵ <N>ota iam ex nunc et prout ex tunc in figuris ordinatis semper inferior rotula plagalem cantum, cuius sit toni, ostendit; superior vero autentum idest magistrum cuiuslibet inferioris toni, cuius de 4^{or} superiorum cantus sit, demonstrat. ⁴⁶ Et ita sencias in omnibus aliis figuris. ⁴⁷ Et licet superius dictum sit quod ambitus est littera bis sumpta claudens secundum ascensum et descensum quemlibet tonum per modum dyapason, tamen propter ebetem sensum parvulorum, ut melius intelligant, percurrendum est in singulis exemplariter et figuraliter. ⁴⁸ Unde in his figuris positus, ut nunc pro obiecto excursus primi toni et secundi, quantum ars et regula admittit, describitur. ⁴⁹ Est primi excursus a ·D· finali usque ad ·d· minutum superacutum; licencialiter autem a ·D· usque ad ·f· superacutum. ⁵⁰ Excursus autem secundi thoni est ab ·A· gravi usque ad |
·a· acutum regulariter; licencialiter autem a ·Γ· greco usque ad ·c· acutum. ⁵¹ Et nota, sicut dictas figuras intuenti patet, quomodo quedam voces proprie dicuntur plagalium, ut puta tres littere priores inferioris circuli cuiuslibet figure de numero 4^{or} figurarum; quedam vero proprie dicuntur autentorum, ut puta 3^s littere superioris circuli. ⁵² Littere vero in medio duorum centrorum connexorum posite, quarum numerus semper est quinquarius, dicuntur communes utrique thono. ⁵³ Et sicut declaratum est de duabus figuris primi et secundi thoni, ita de singulis intelligatur.

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Dispositio sive ambitus prothi autentici idest primi thoni in suo dyapason, idest in suis vocibus regularibus

- e· ex licencia
- b·h·c·d· voces proprie prothi autentici idest primi thoni
- D·E·F·G·a· voces communes tam plagalis quam autentici
- Ptongus seu clima amborum
- A·B·C· voces proprie prothi plagalis idest 2i thoni
- f· ex licencia

Dispositio sive domicilium prothi plagalis idest 2i thoni in suo dyapason, idest in suis 8 vocibus regularibus

⁵⁵ <P> tongus, clima, ambitus, excursus tercii et quarti thoni, quantum
 scilicet valeat descendere et ascendere. ⁵⁶ Nam tercii ab ·E· gravi usque ad ^{69v}
 ·e· superacutum, licencialiter vero a ·D· gravi usque ad ·f· superacutum.
⁵⁷ Sed excursus quarti toni regularis est a ·B· gravi usque ad ·b· quadrum
 acutum, licencialiter autem ab ·A· gravi usque ad ·d· superacutum; et hec
 omnia patent in figuris immediate suprascriptis.
 p.52
 p.51 58 ^{69r}



Dispositio seu ambitus deutri autentici idest tercii toni in suo dyapason, idest in suis octo
 vocibus regulariter
 ·f· ex licencia
 ·c·d·e· voces proprie deutri autentici idest tercii toni
 ·E·F·G·a·b· voces communes tercii et quarti thoni
 Thalamus centrosus tercii et quarti thoni
 ·B·C·D· voces proprie deutri plagalis idest quarti toni
 ·A· ex licencia
 Dispositio seu domicilium deutri plagalis idest quarti toni in suo dyapason, idest in suis 8
 vocibus regulariter

⁵⁶ a ·D·] ab E *corr.* ex ab D *Wi*

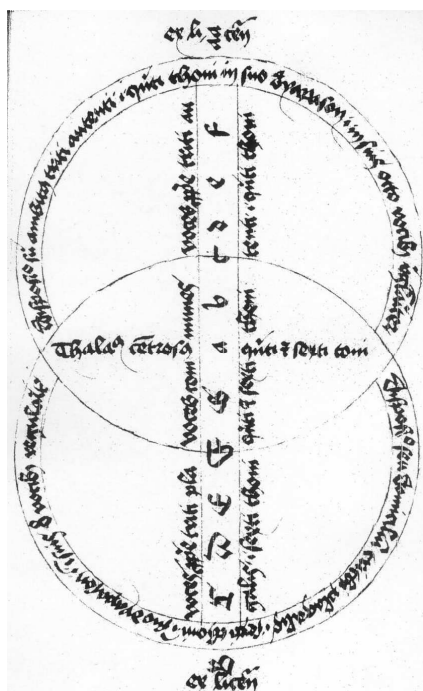
⁵⁹ <I>tem excursus regularis quinti toni est ab ·F· finali usque ad ·f· superacutum, licencialiter vero ab eodem ·F· usque ad ·aa· geminatum. p.52

⁶⁰ Non autem descendit sub suo finali, nisi valde abusive. ⁶¹ Sed excursus sexti thoni regularis est a ·C· gravi usque ad ·c· acutum, licencialiter vero a ·B· gravi usque ad ·c· acutum. p.53

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Dispositio sive ambitus triti autentici idest quinti thoni in suo dyapason, idest in suis octo vocibus regulariter

·aa· ex licencia

·d·e·f· voces proprie triti autentici idest quinti thoni

·F·G·a·b·c· voces communes quinti et sexti toni

Thalamus centrosus quinti et sexti toni

·C·D·E· voces proprie triti plagalis idest sexti thoni

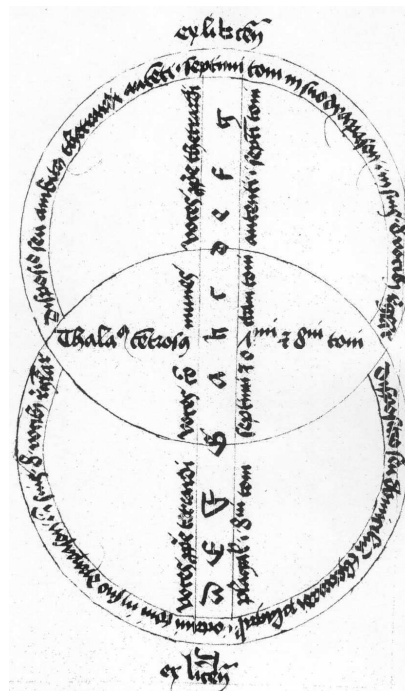
·B· ex licencia

Dispositio seu domicilium trithi plagalis idest sexti thoni in suo dyapason, idest in suis 8 vocibus regulariter

p.54 ⁶³Excursus septimi toni est a ·G· finali usque ad ·g· minutum regulariter, licencialiter vero ab ·F· gravi usque ad ·cc· geminatum. ⁶⁴Sed excursus regularis octavi toni est a ·D· finali usque ad ·d· superacutum, licencialiter vero a ·C· gravi usque ad ·f· superacutum.

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Dispositio seu ambitus thetrardi autenti idest septimi toni in suo dyapason, idest in suis 8 vocibus regulariter

- cc· ex licencia
- e·f·g· voces proprie thetrardi autenti idest septimi toni
- G·a·b·c·d· voces communes septimi et octavi toni
- Thalamus centrosus 7^{mi} et 8^{vi} toni
- D·E·F· voces proprie tetrardi plagalis idest 8^{vi} toni
- C· ex licencia

Dispositio seu domicilium thetrardi plagalis idest octavi toni in suo dyapason, idest in suis 8 vocibus regulariter

¹<P>ost determinacionem ipsorum tonorum secundum ordinem et p.55
disposicionem figurarum atque legitimis eorundem finalibus sedibus
posicionem dyapason vocumque propriarum enodacionem <et>
domiciliorum et ambituum meram purificacionem, nunc agendum est de
eorum tenoribus et differentiis. ²Sicut igitur octo sunt toni, ita et octo sunt
eorum tenores. ³Tenor autem a teneo, sicut a niteo nitor et sicut a doceo
71v doctor dicitur. ⁴Et tenores quidem in musica vocamus, ubi prima sillaba |
in *Seculorum amen* cuiuslibet toni incipitur; ⁵ut si cantus cessat in
<·D·sol>re, tenor imponitur in ·a·lamire vel in ·F·faut. ⁶Si in ·E·lami
cessat, tunc tenor in ·c·solfaut vel iterum in ·a·lamire. ⁷Si vero cantus
cessat in ·F·, tunc tenor imponitur in ·c·solfaut vel ·a·lamire. ⁸Si vero
cantus finitur in ·G· finali, tunc tenor imponitur in ·d·lasolre vel ·c·solfaut.
p.396 ⁹Quasdam enim modulaciones claves tenent et ad cognoscendum nobis
cantum aditum preparant.

¹⁰Notandum autem, quod sicut fines octo tonorum in 4^{or} notis
[locantur et deponuntur], que et ob id eciam finales dicuntur, dispositi
sunt, sic octo tenoribus videlicet tenorum aptitudinibus note quatuor sunt
attribute, sed diversimode. ¹¹Semper enim duorum tonorum finis respicit
72r ad unam clavem | finalem tantum, et non ad plurium. ¹²In tenoribus vero
non est ita. ¹³Nam nunc quidem unus in una, nunc vero tres in una clavis
annotatione assignantur. ¹⁴Est autem in ·F· tenor secundi toni iure
imponendus. ¹⁵In ·a· acuta vero tenor primi, quarti sextique. ¹⁶In ·c· acuta
tenor tertii, quinti et octavi. ¹⁷In ·d· superacuta septimi. ¹⁸Nec incongrue
tenor septimi et secundi tonorum singularia loca sibi usurpaverunt,
quoniam sicut secundus maxime descendit, ita septimus pre omnibus
ascendit. ¹⁹De quibus tenoribus et eorum locacionibus tales versus
assignantur, et primo quantum ad incepiones:

2-4 IOH. COTT. mus. 11, 1-3

4 ANON. Carthus. inton. 7

9-10 IOH. COTT. mus. 11, 4-5

10 ANON. Carthus. inton. 9

12-14 IOH. COTT. mus. 11, 8

16-17 IOH. COTT. mus. 11, 8

18 IOH. COTT. mus. 11, 9; ANON. Carthus. inton. 11

²⁰ Primus, quartus, sextus habent ·a·lamire tenorem.

²¹ Fa secundus habet, septimus ·d·lasolre tenebit.

²² Octavo, terno, quinto ·c·solfaut adest.

²³ Singula iure tenent loca septimus | atque secundus,

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²⁴ Pre reliquis ymus hic cum sit et ille supremus.

²⁵ Alii quantum ad finales voces tonorum:

²⁶ In *re* pri-ve secun-, ter- vel quart- expliciunt *mi*.

²⁷ In *fa* sex- quin-, sep- aut oc- explicit in *sol*.

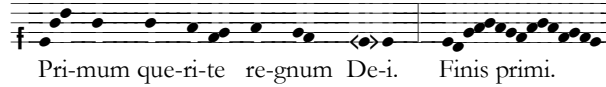
²⁸ Alii simul quantum ad inicia et fines:

²⁹ Pri- *re la*, se- *re fa*, ter- *mi fa*, quart- quoque *mi la*,

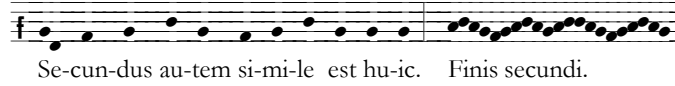
³⁰ Quin- *fa fa*, sex- *fa la*, sep- *ut sol*, oc- quoque *ut fa*.

³¹ De finalibus exempla daturi dignum duximus ad demonstrandam plenius troporum cognitionem cantiunculas quasdam subdere, quas etiam aptitudines seu formulas appellare possumus; ³² sunt autem he:

p.56



73r



27 ADAM FULD. 2, 14

31 IOH. COTT. mus. 11, 26

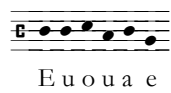
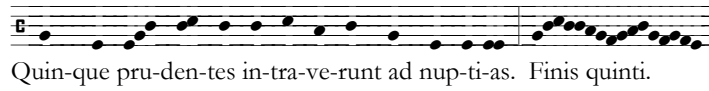
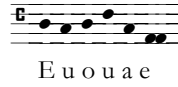
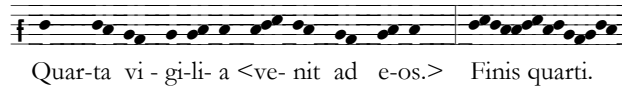
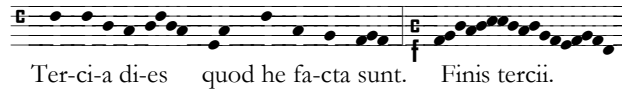
21 *post* habet] pre reliquis ymus *add. Wi* (cf. 8, 23/24)

23 iura *Wi*

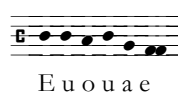
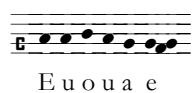
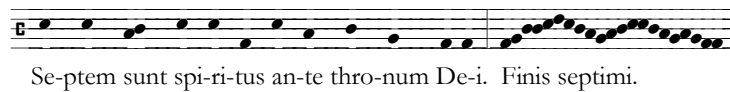
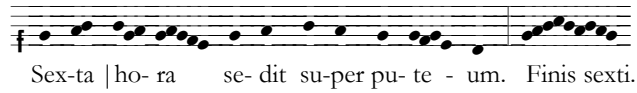
25 vocum *Wi*

31 cantiunculas] cantuum claves *Wi* | formulas] finales *Wi*

32 ex.: Finis primi] finalis primi *Wi*



73v



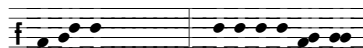
32 ex.:  (gf. 12, 13)
Quarta vigilia

p.57

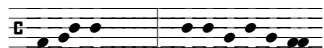
p.58 ³³<S>ed^a cum iam de tenoribus tonorum^b atque finalibus^c sit dictum^d, ^{74r} nichil obest^e, ut etiam de *Gloria*^f cuiuslibet toni^g, ubi sit inchoandum^h, certificemusⁱ. ³⁴Secundi ergo^a toni *Gloria*^b in ·C· gravi incipitur^c; ³⁵quarti^a in ·E·^b finali; ³⁶primi, quinti, sexti^a in ·F·^b; ³⁷tercii et octavi^a in ·G·^b; ³⁸septimi^a in ·d·^b acuta. ³⁹Et in singulis^a tenoribus et *Gloria* tonorum^b exempla^c subdamus^d, secundo de *Seculorum amen* per omnia^e exemplificabimus^f.



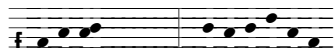
Gloria primi. E u o u a e



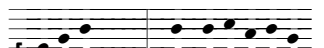
Gloria secundi. E u o u a e



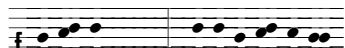
Gloria tercii. E u o u a e



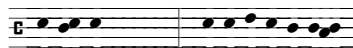
Gloria quarti. E u o u a e



Gloria 5ti. E u o u a e

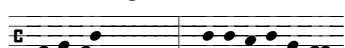


Gloria sexti. | E u o u a e



Gloria septimi. E u o u a e

p.59



Gloria octavi. E u o u a e

³³ a ex quo ^b de hoc, ubi prima silaba cuiuslibet toni in *Seculorum amen* incipitur ^c de finalibus ipsorum ^d determinatum ^e impedit ^f tali cantu ^g ex octo ^h incipiendum ⁱ certum faciemus

³⁴ a ideo ^b 2i toni ^c inchoatur

³⁵ a toni *Gloria patri* ^b ·E·lami (elami *W*)

³⁶ a s. tonorum incipit ^b ·F·faut (effaut *W*) tali

³⁷ a tonorum *Gloria patri* incipit ^b incipit in ·G·solreut

³⁸ a toni *Gloria patri* incipit ^b in ·d·lasolre

³⁹ a de omnibus ^b omnium ^c cantualia ^d ponamus ^e per omnes tonos ^f exemplum ponimus

33-37 IOH. COTT. mus. 11, 22-23

39 IOH. COTT. mus. 11, 24

⁴⁰Exempla de numero tonorum quantum ad capitales eorum
differencias:



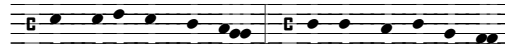
⁴¹ Si quis sin- gu-lo-rum^a cu-pit to-no-rum^b



sci-re me-lo-di-am^c, hanc at-ten-dat nor-mam^d



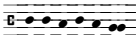
et sic si-ne bre-vi^e stu-di-o-que le-vi^f



pot- e-rit hoc sci-re^g to-nos dif-fi- ni- re^h.

41 ^a primus ^b secundus ^c tercius ^d quartus ^e quintus ^f sextus ^g septimus ^h octavus

41 ADAM FULD. 2, 14

41  Wi
tonos diffinire

9

p.60 ¹<D>icto de differentiis tonorum in generali et eorum locacionibus, nunc dicendum est in speciali; quorum omnium | differentie patebunt in processu. ²Sed proch dolor attende sufficientiam talium, et omnia plana erunt in subsequentibus. 75r
▶ *p.396*

³Sufficientia prothi autenti aut incipit in ·A· gravi aut in ·C· gravi aut in ·D· finali vel in ·F· finali aut in ·a· acuto.

Versus: ⁴Et quintifons primus sua sic exordia scimus: ▶ *p.396*

⁵In ·A·C·D· †sublimus† ·F· et ·a· sociare velimus.

⁶Quantum ad primam differentiam pro exemplo erit hec antiphona: ▶ *p.396*

Fi-de-lis ser-mo et om-ni	Sal - ve san-cta pa - rens <e-nixa>
Ci-ba-vit e - os	Si bo - na sus-ce- pi-mus
In te ia-cta-tus sum	E-duc de car-ce - re

⁷tunc erit hec differentia:

 Eu o u a e

⁸Et si incipit in ·C· gravi, ut hic:

Ec-ce e- go mit-to vos	Non vos re-lin-quam or-pha-nos <al-leluia>
Ec-ce e- go Io-han-nes	

6 *Wz*
 Salve sancta parens

75^v ⁹ tunc iterum erit hec differentia:

p.61



E u o u a e

¹⁰ vel secundum alios:



E u o u a e

¹¹ Si autem cantus primi toni incipit in ·D· gravi finali et habet <ascensum> in ·a· acuta per dyapente, ut he sunt antiphone:



Pri- mum que-ri-te re-gnum De-i



Le - va Ie-ru-sa-lem



Tu-bis <in> du- cti- li-bus



Fon-tes et om-ni- a

¹² tunc erit hec differentia:



E u o u a e

¹³ Si vero non habet ascensum in dyapenthe, ut sunt he antiphone:



Ec-ce no-men Do-mi-ni



Tra-de-tur e-nim gen- ti-bus

¹⁴ tunc erit hec differentia:



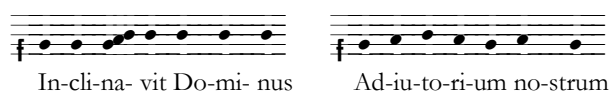
E u o u a e

11 ascensum] antifonam *Wi*



Fontes et omnia

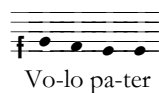
¹⁵ Si vero cantus primi toni incipit in ·F· gravi, hoc fit dupliciter: vel habet gradatum principium ascendendo vel gradatum principium descendendo per semithonium et thonium, vel habet descensum per dyateseron in ·C· grave. ¹⁶ Si primo modo, ut hic:



¹⁷ Si 2^o modo, ut hec antiphona:

► p.397

p.62



76r

¹⁸ tunc erit hec differentia:



¹⁹ Si 3^o modo, ut hec antiphona:



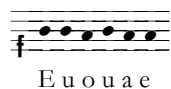
²⁰ tunc erit hec differentia:



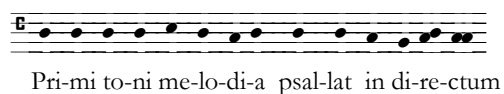
²¹ Si vero ab ·F· gravi fuerit ascensus per dythonium, vel si cantus primi toni in ·a· acuta minuta inchoetur per descensum in proximam repetitum, ut iste anthiphone:



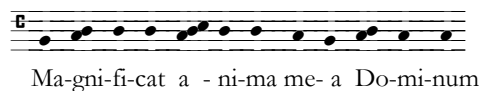
²² et tunc erit hec differentia:



²³ Psalmorum melodia et intonacio tali modo ordinatur:



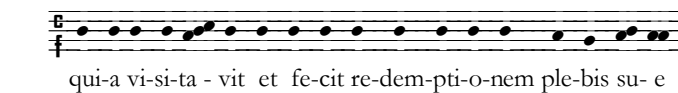
²⁴ Cantica sic modulantur in hunc modum:



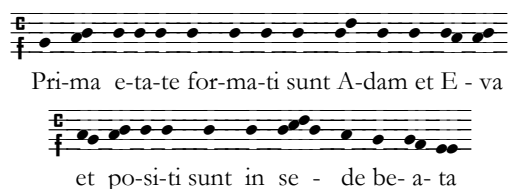
76v



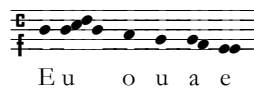
p.63



²⁵ Psalmi introituum tali iubilamine decantantur:



²⁶ Tunc erit hec differentia:



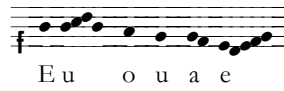
22 ex.: Finis] finalis *Wi*

23 ex.: directum] directe *Wi*

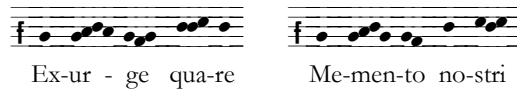
²⁷ Si autem introitus incipit in ·C· gravi, ut hic:



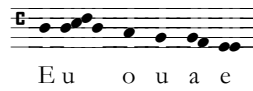
²⁸ tunc erit hec differentia:



²⁹ Si vero cantus introituum incipiunt in ·D· gravi, ut hic:



p.64 ³⁰ tunc erit hec differentia:



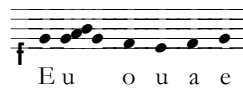
77r

► *p.397*

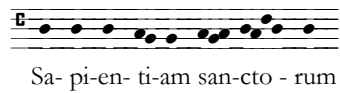
³¹ Inchoatio introituum similiter quandoque extat in ·F· gravi capitali, ut hic:



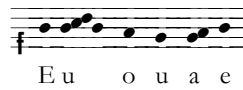
³² tunc erit hec differentia:



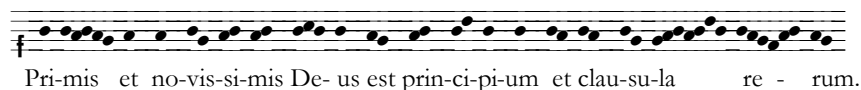
³³ Eciam aliquando introitus cantuum incipit in ·a· acuta minuta, ut hic:



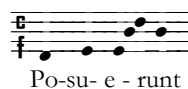
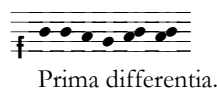
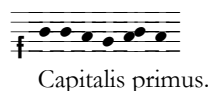
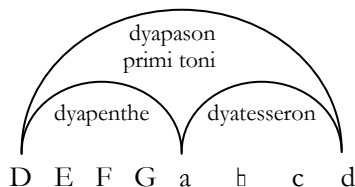
³⁴ tunc erit hec differentia:

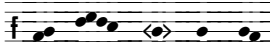
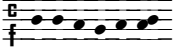
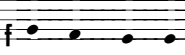
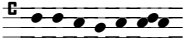
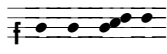
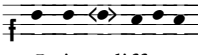
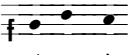
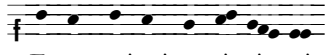


³⁵ Versus vero antiquorum responsoriorum primi toni semper modulandi sunt in ·a· acuta minuta, ut hic:



- ³⁶ Item nota, quod primo tono quinque ascribuntur difference, quarum prima continet sub se cantus a ·D· finali subito per dyapenthe vel dyatesseron inchoantes vel a ·C· gravi incipientes, sed statim a finali per dyapenthe surgentes. ³⁷ Et sic illa differentia habet duas litteras iniciales, ut patet in hac anthiphona: ³⁸ *Leva Ierusalem*, et in hac: ³⁹ *Posuerunt*. ⁴⁰ Secunda vero differentia continet sub se cantus in ·C· inchoantes sine dyapenthe, ^{77v} <ut> hec anthiphona: ⁴¹ *Ecce ego mitto vos*. ⁴² Tercia differentia continet sub se cantus ab ·F· inchoantes, gradatim ad ·D· descendentes, ut hec anthiphona: ⁴³ *Reges Tharsis*. ⁴⁴ *Volo pater*. ⁴⁵ Quarta differentia continet sub se cantus ab eodem ·F· incipientes et gradatim ad ·a· acutum ascendentes, ut ^{p.65} hec anthiphona: ⁴⁶ *Adiutorium nostrum*, ⁴⁷ vel per tonum et tonum, ut hec ^{p.397} anthiphona: ⁴⁸ *Benedictus Dominus Deus Israel*. ⁴⁹ Quinta differentia continet sub se cantus ab eodem ·F· inchoantes et in ·a· acutum prosilientes, vel in eadem ·a· incipientes, ut hec anthiphona: ⁵⁰ *Pulchra es*, vel hec: ⁵¹ *Erunt primi* ^{p.397} *novissimi*. ⁵² Exempla tibi cape in hoc thetracordo:



		
Secunda differencia.	Ec-ce e-go	Ad- huc lo- quen- te
		
Tercia differencia.	Re-ges Thar-sis	Vo-lo pa-ter
		
Quarta differencia.	Ni- si tu Do-mi-ne	In-cli- na- vit
		
Quinta differencia.	A-per-tis	E-runt pri-mi no-vis-si - mi

⁵³ Et tantum de primo thono.

10

78r

¹ Gaudet principiis tonus alter bis geminatis.

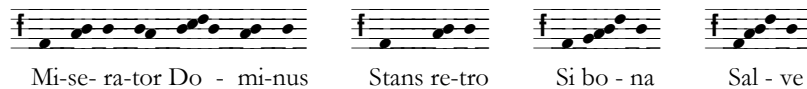
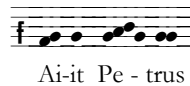
p.66

² ·A·C·D· figurat, quibus hic ·F· annumeratur.³ Idem plagalis vult esse modo specialis.⁴ Plura tenet capita, cui sufficit una cauda.

⁵ Sufficiencia prothi plagalis, idest secundi toni, est hec: ⁶ Nam omnis cantus eius aut incipit in ·Γ· greco idest in ·Γ·ama·ut, ut in hoc responsorio:

⁷ Vel incipit in ·A· gravi, ut he antiphone:

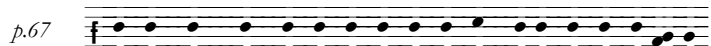
p.397

⁸ Vel incipit in ·C· gravi, ut hic:⁹ Vel in ·D· gravi, ut hic:¹⁰ Vel in ·F· finali, ut hic:¹¹ Et ad omnes has inceptions solum habet hunc unum tenorem:



Se-cun-dus au-tem si-mi-lis est hu-ic. Finis secundi toni.

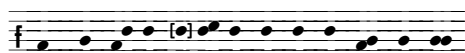
¹² Psalmi vero sic intonantur incipientes in ·F· finali:



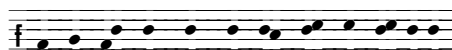
Se-cun-dum au-tem in fi-ne et in me-di-o sic va-ri-a- bis.

78v

¹³ Cantica vero incipiunt in ·C· gravi hoc modo:



Ma-gni-fi-cat a- ni-ma me-a Do-mi-num.

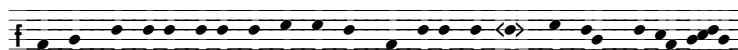


Be-ne-di-ctus Do-mi-nus De-us Is-ra-el



qui-a vi- si-ta-vit et fe-cit red-emp-ti-o-nem ple-bis su- e.

¹⁴ Psalmi introituum tali modulo modulantur in ·C· gravi:



Se-cun-da e-ta-te na-ta-vit ar-cha in di-lu-vi - o pas-sim flu-en-te.

¹⁵ Et tantum hec unica erit differentia:



E u o u a e

¹⁶ Versus vero antiquorum modorum <idest responsoriorum>, semper incipiunt in ·D· gravi et quandoque in ·C· gravi, sed raro. ¹⁷ Quantum ad primum:

11 ex.: Finis] finalis *Wi*

12 vero] non (?) *Wi*

15 erit] erit hec *Wi*

79r

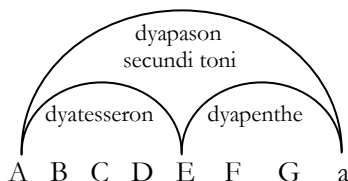
Se-cun-dum <te- sta-men-tum | no - vum>

pre-ces-sit di-gni - ta-te ve - tus.

Non Mo-y- ses Lo-que-ban-<tur> et cetera

p.68

¹⁸Nota, quod 2^{us} tonus nullam habet differenciam, sed semper uniformiter modulatur, sicut eius tetracordum in presenti premonstrat:



¹⁹Nam habet 4 litteras iniciales, scilicet ·A·C·D·F·, et ad omnes inceptions tantum hanc unicam differenciam habet. ²⁰Exemplum de ·A·, ut in hac antiphona: ²¹*Miserator Dominus*. ²²Exemplum de ·C·, ut in hac antiphona: ²³*Ait Petrus*. ²⁴Exemplum de ·D· in hac antiphona: ²⁵*Cuius pulchritudinem*. ²⁶Exemplum de ·F· in hac antiphona: ²⁷*A seculo non est auditum*.

²⁸Et tantum de secundo tono.

Eu ou a e

17 Secundum hanc formam precessit Wi

23 *Ait* | *Aüt Wi*

11

¹ Sufficiencia deutri, idest tercii toni, est hec: Nam omnes cantus eius aut incipiunt in ·E· gravi, ut hec antiphona:



² Aut incipit in ·F· gravi, ut hec antiphona:



³ Et tunc erit hec differencia ad omnes has antiphonas:



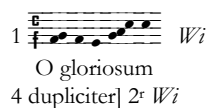
p.69 ⁴ Aut incipit in ·G· gravi, et hoc dupliciter, vel cum repeticione | principii *79*
vel non, sed per tonum et semidithonum in ·c· acutam ascendendo, vel per
velocem ascensum in ·c· acutam per dyatesseron. ⁵ Si primo modo, ut hec
antiphona:

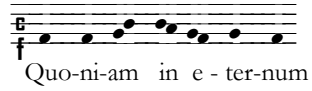


⁶ et tunc erit hec differencia:

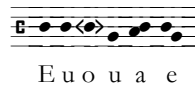


⁷ Si 2^o modo, hoc est cum repeticione vel sine veloci ascensu, ut hec
antiphona:





⁸ tunc erit hec differentia:



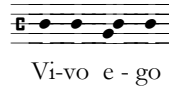
⁹ Si tercio modo, hoc est per velocem ascensum in ·c· acutam per dyatesseron, ut hec anthiphona:



¹⁰ tunc erit hec differentia:



¹¹ Si autem incipit in ·c· acuta minuta, ut hec anthiphona: ¹² *Vivo ego*,^a



¹³ tunc erit hec differentia:



¹⁴ Hec quoque incepcionum differentie huius toni tercii in his patent versibus:

► p.397

¹⁵ ·E· sunt, ·F·G· <et> ·c· sunt exordia deutri.

¹⁶ ·E· vel ·F· initia si sunt, est ·G· sibi cauda.

¹⁷ ·G· saliens in ·c· reditum parat et manet in ·a·.

¹² ^a superius

8 *clavis* f3 *loco* c3 *Wi*

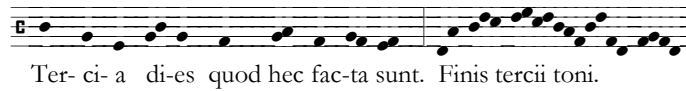
15 <et>] a *Wi*

¹⁸ Cum tridente <...> diffiniat arte iubente.

► p.397

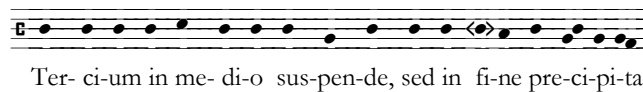
¹⁹ ·C· fit finalis, si cantus fit gradualis.

► p.397



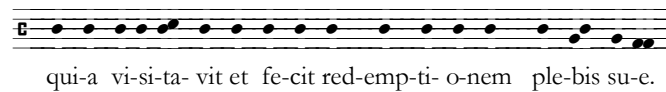
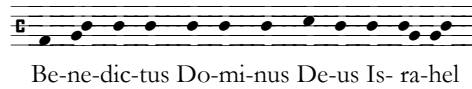
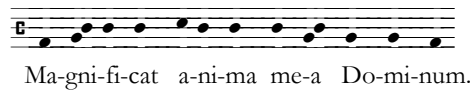
²⁰ Psalmi vero tali modo modulantur:

p.70



80r

²¹ Cantica vero sic modulantur:



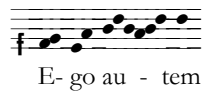
[²² Cum inducerent puerum Ihesum antiphona.]

► p.397

²³ Psalmi introituum tali tenore iubilantur:



²⁴ Differencie vero tonorum in introitibus habentur hoc modo: Nam si introitus inchoatur in ·E· gravi, ut hic:



19 ex.: Finis] finalis *Wi*

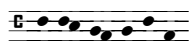
21 ex.:  sue. *Wi*

²⁵ tunc erit hec differentia:



Eu o u a e

80^v ²⁶ Si vero introitus alio modo quocumque inchoetur, tunc semper erit p.71
hec differentia generalis:

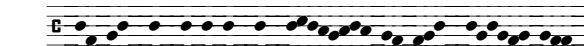


Eu o u a e

²⁷ Versus antiquorum modorum idest responsoriorum sic semper inchoentur:



Tres per-so- ne sunt in san-cta tri-ni- ta- te,



Pa-ter et Fi-li-us et Spi-ri-tus San-ctus.

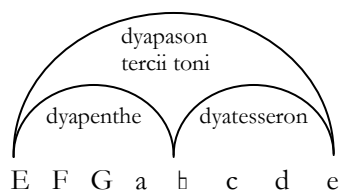
²⁸ Thono tercio quatuor ascribuntur differentie. ²⁹ Quarum prima continet sub se cantus a ·G· consurgentes ibique sono iterato per semidithonum progredientes, ut patet in hac antiphona: ³⁰ *Quoniam in eternum*. ³¹ Secunda vero differentia continet in se cantus ab eodem ·G· inchoantes et tono et semidithono elevantes, et hanc tantum habet litteram inicialem, ut patet in hac antiphona: ³² *Quasi unus*. ³³ Tercia differentia continet in se cantus ab eodem ·G· incipientes, principium unisono repetentes et per dyatesseron exilientes, ut hec antiphona: ³⁴ *Orietur*. ³⁵ Similiter et a ·c·, ut quidam volunt, ut hec antiphona: ³⁶ *Vivo ego*; ³⁷ et sic habet duas litteras iniciales, ·G· scilicet et ·c· ³⁸ Quarta differentia habet cantus ab ·E· finali inchoantes, ut hec antiphona: ³⁹ *O gloriosum*. ⁴⁰ Similiter ab ·F· finali, ut hec antiphona: ⁴¹ *Traditur ergo*; ⁴² hoc quoque declarat eius tetracordum:

²⁹ IOH. COTT. ton. 25, 4

³³ IOH. COTT. ton. 25, 10

²⁷ inchoetur *Wi*

⁴² tetracordum] monocordum *Wi*



Eu o u a e Eu o u a e Eu o u a e

Eu o u a e

81r

12

¹ Sufficientia deutri plagalis, idest quarti toni, hec est: Nam omnis eius cantus aut incipit in ·C· gravi capitali, ut hec antiphona:



² tunc erit hec diferencia:

p.72



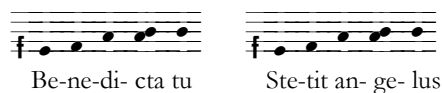
³ Aut cantus 4^{ti} toni incipit in ·D· gravi capitali, et hoc dupliciter: vel enim hoc fit per gradatum ascensum ad ·G· finale vel ad ·a· acutum supra, ut hic:



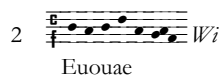
⁴ tunc erit hec diferencia:



⁵ Si 2^m, ut habetur in hac antiphona et similibus:



⁶ tunc ad huiusmodi antiphonam erit hec diferencia generalis:



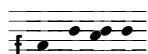
3 dupliciter] 2^r Wi ex.: Wi cf. TH XI 7, 90
Media vita

6 generalis] generaliter Wi



Euouae

⁷Vel cantus quarti toni incipit in ·E· gravi per ascensum in dyatesseron in ·a· acutum, ut hic:



Fi-de-li - a

⁸ Vel in ·G· gravi, ut hec antiphona:

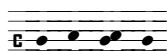


O mors e-ro mors tu-a

⁹ Vel incipit in ·c· minuta, ut aliqui inchoant predictam antiphonam *O mors*, vel ut iste alie:



Fac-tus sum



Tur-ba mul-ta

¹⁰ tunc erit hec differentia:



Euouae

¹¹ vel secundum alios ista:



Euouae

¹² Vel incipit in .F. finali, ut hic:

p.73



Plan-ta-ve-rat



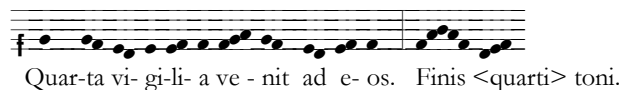
I-ste ho-mo



Lau-da-bo

¹³ tunc erit hec differentia simplex:

81v



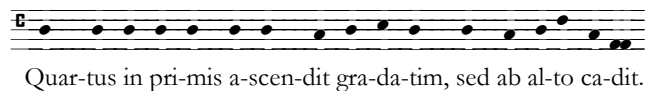
¹⁴ Pro his quoque inchoacionum differentiis hi solent assignari versus:

¹⁵ Quartus principiis sonetur ·G·, vel ·F·D·E· quivis.

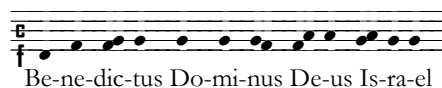
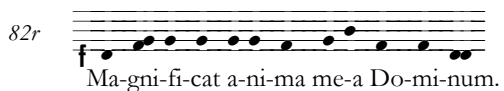
¹⁶ ·C· caput existens ·D· sit sibi cauda resistens.

¹⁷ Aut ·G· sit cauda, velud monstrat *Benedicta*.

¹⁸ Psalmi semper inchoantur in ·a· acuta minuta, ut hic:



¹⁹ Cantica vero semper in ·E· gravi finali modulatur hac prosecucione:



p.74

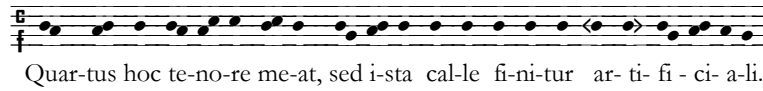
²⁰ Psalmi in introitibus sic decantantur; hi incipiunt in ·a· acuta et finiuntur in ·F· finali hoc modo:



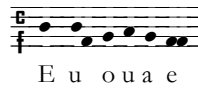
13 ex.: Finis] Finalis *Wi*

19 prosecucione *Wi*

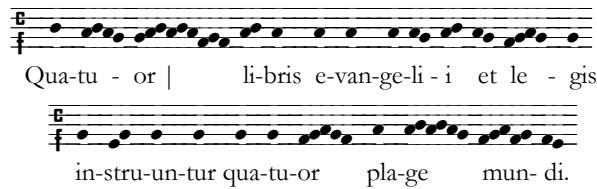
²¹ Alii ponunt hunc versum quoad textum:^a



²² Sed artificialiter deberet finiri in ·E·lami sic:



²³ Versus antiquorum modorum idest responsoriorum in ·a· acuta incipiunt:



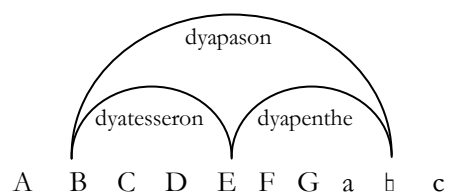
82v

²⁴ Quartus tonus modo predicto canitur. ²⁵ Et eidem assignantur quatuor difference, scilicet preter capitalem. ²⁶ Quarum prima ·D· habet litteram finalem et continet cantus a ·C· gravi incipientes, ut hec antiphona: ²⁷ *Cum videris* et ceteris. ²⁸ Secunda differentia habet ·D· litteram initialem et continet in se cantus gradatim ascendentes, ut hec antiphona: ²⁹ *Media vita*. ³⁰ Tercia differentia habet eandem ·D· litteram initialem et continet in se cantus ab eodem ·D· incipientes et post hoc tono et semidithono et tono ascendentes, etiam nisi unisonus intercidat, ut hec antiphona: ³¹ *Benedicta tu*. ³² Quarta differentia habet litteram initialem scilicet ·G· finale, ut hec antiphona: ³³ *O mors*. ³⁴ *Factus sum*. ³⁵ Et secundum aliquos, dum ab ·a· minuta cantus surgit per unisonum, tunc etiam hec assignatur differentia. ³⁶ Si autem est alterius inceptions cuiuscumque, tunc semper erit capitalis. ³⁷ Et hec omnia patent in hoc tetracordo:

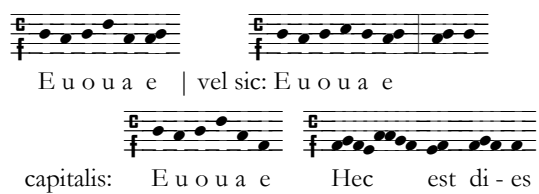
²¹ ^a ut patet in *Resurrexi*

³⁰ IOH. COTT. ton. 24, 14; 25, 22

83r



82v

83r
p.397

13

¹ Sufficientia triti autenti, idest quinti toni, hec est: Nam omnis cantus compositus quinti toni aut incipit in ·F· gravi finali, ut sunt iste antiphone et similes:

p.76

Ec-ce con-ci-pi-es Al - ma

Om-nis val-lis im-ple-bi-tur

² tunc erit hec differencia:

Eu o u a e

³ Aut incipit in ·G· capitali, ut <hoc graduale>:

Qui o-pe-ra - tus est Pe-tro

► *p.397*

⁴ Aut incipit in ·a· acuta minuta, ut he anthiphone:

Fons or - to-rum Ex quo om - ni-a

⁵ Aut incipit in ·c· acuta minuta, ut hec antiphona:

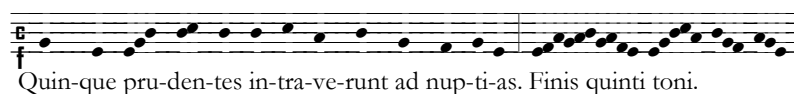
Ec-ce Do-mi-nus ve-ni- et

⁶ Et tunc ad omnes predictas inepciones erit simplex differencia talis:

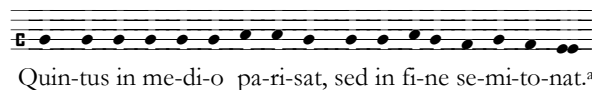
Eu o u a e

3 <hoc graduale>] hec antiphona *Wi*

83^v ⁷ Et nota, quod secundum musicos tonus peregrinus hoc modo ► *p.398*
 <intonatur>. ⁸ Et volunt quod habet fieri, quando aliqua antiphona incipit
 in ·c· acuta per semidithonum descendens:

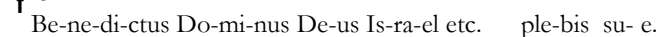
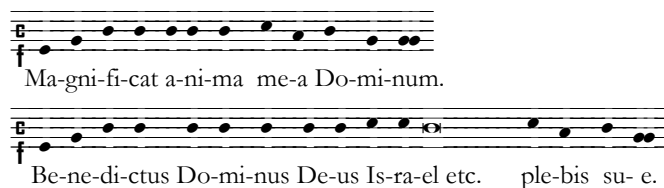


⁹ Psalmi sic inchoantur in ·c· acuta:

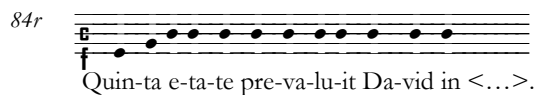


p.77

¹⁰ Cantica semper in ·F· gravi incipiunt isto modo:



¹¹ Psalmi vero introituum semper in ·F· gravi hoc modo intonantur:



9 ^a vel sic: semitonisat

7 <intonatur>] intitulatur *Wi*

8 ex.: Finis] Finalis *Wi*

<...>



Finis <sexti> toni.

Psalmi vero semper inchoantur in ·a· acuta minuta, sicut et primi.



Sex-tus ut pri-mus im-po-ni-tur, sed a-li-ter de-po-ni-tur.

² Cantica insuper in ·F· gravi finali hac modulacione modulantur:



Ma-gni-fi-cat a - ni-ma me-a Do-mi-num.

p.78

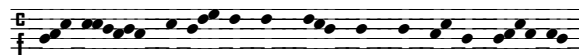


Be-ne-dic-tus Do-mi-nus De- us Is-ra-el



qui-a vi-si-ta-vit et fe-cit etc. ple-bis su-e.

³ Versus antiquorum modorum idest responsoriorum in ·F· finali sic cantantur:



Sex - ta e-ta - te mun-di Do-mi-nus vi-si - tans



hanc su-o cul-tu de-di - ca - vit.

1 ex.: Finis] Finalis Wi

3 cantatur Wi | cultui (recte?) Wi

84^v ⁴Sextus tonus canitur modo predicto et habet unicam differentiam, quamvis quibusdam adinventum sive excogitata placeat, tamen artis non est. ⁵Omnis enim cantus eius aut incipit in ·C· gravi, ut ⁶*Alleluia. In omnem terram*; ⁷ aut a ·D· finali, ut introitus ⁸*In medio ecclesie*; ⁹ aut ab ·F· finali, ut ¹⁰*Benedictus Dominus*; ¹¹ vel in ·G· finali; ¹² vel in ·a· acuta.

Unde versus: ¹³·C·D·F·G· vel ·a· tot habet claves locus sexti.

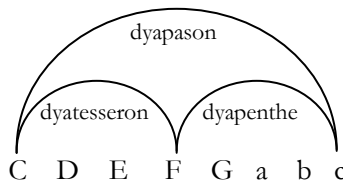
¹⁴Per ramos rectos, non licet plures, puto sextus

¹⁵Attendens usum sibi ramum contulit unum.

► p.398

¹⁶Estque tonus fictus in ·G· factus *Benedictus*.

¹⁷Quod ostendit suum tetracordum cantuumque inchoaciones suis in locis:



15

¹ Sufficientia tetrardi autenti, idest septimi toni, est hec, quia omnis cantus eius aut incipit in ·G· gravi finali cum ascensu per dyapente vel per dyatesseron. ² Si cum dyapente, ut hec antiphona:

p.79

Ve-ni in or-tum me-um Ex-or - tum est

Ve-te-rem ho-mi-nem O-san-na fi-li-o Da-vid

► p.398

³ tunc erit hec differencia:

<E u o u a e>

⁴ Si autem ascendit per dyatesseron, ut he antiphona:

Ab-ster-get De-us De-scen-dit an-ge-lus

⁵ tunc erit hec differencia:

E u o u a e

85r

⁶ Si vero per ditonum ascendit, ut hec antiphona:

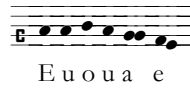
In ci-vi-ta-te Do-mi-ni

2 Exortum est Veterem hominem

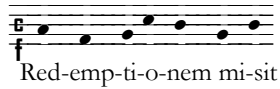
4 he antiphona] hec antiphona Wi

6 ditonum] semidithonum Wi

⁷ tunc erit hec predicta differentia:



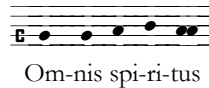
⁸ Si autem cantus incipit in $\cdot b \cdot$ quadro, ut sunt iste antiphone:



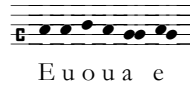
⁹ tunc erit hec differentia:



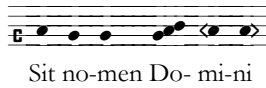
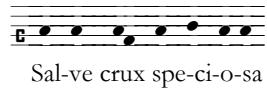
¹⁰ Aut incipit in $\cdot c \cdot$ acuta minuta, ut sunt iste antifone:



¹¹ tunc erit hec differentia:

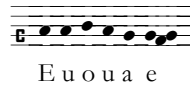


¹² Aut in $\cdot d \cdot$ acuta incipit, ut iste antiphone:



p.80

► *p.398* ¹³ tunc facies differentiam cum tridente semitonalis, sub quo omnis cantus incipiens in $\cdot d \cdot$ superacuta sic solidatur, ut hic patet:



8 $\cdot b \cdot$ quadro] $\sharp$ quadra *Wi* ex.: *Wi*
Redemptionem misit

¹⁴ Pro harum quoque inchoationibus ac differentiis eorum hi versus assignantur:

¹⁵ ·G· simul ·b·c·d· loca septimus optat habere.

85v

¹⁶ Principium fit ·G·, vult ·a· finem retinere.

Vel ille: ¹⁷ Regula vera datur, quod canor in ·a· moratur.

¹⁸ Cui ·b· fronte locat, in <eo> volo quod requiescat.

¹⁹ ·c·d· principium ·c· pedem querit sibi utrumque.

²⁰ In ·c· retrudatur, in ·d· finis geminatur.



Sep-tem sunt spi-ri-tus an-te thro-num De-i. Finis <septimi> thoni.

²¹ Psalmi vero in ·d· acuta intonantur hoc modo quoad omnes diferencias:



Sep-ti-ma e- tas in-sta-bat cum ve-ne-rit Do-mi-nus ad iu-di - can-dum.
Septimus in medio <...>, sed in fine truncatur.

²² Cantica eciam in ·d· acuta hoc modo decantantur:

p.81



Ma-gni-fi-cat a-ni-ma me-a Do-mi-num.



Be-ne-dic-tus Do-mi-nus De-us Is-ra-hel



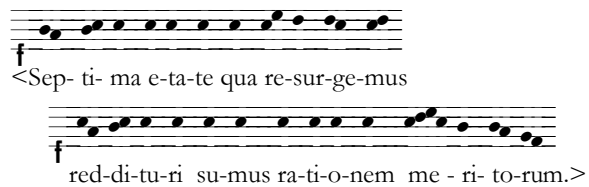
qui-a vi-si-ta- vit et fe-cit red-emp-ti-o-nem ple-bis su- e.

¹⁷ canor] canon *Wi*

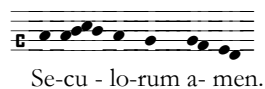
¹⁸ <eo>] G *Wi*

²⁰ ex.: Finis] Finalis *Wi*

86r ²³ Psalmi introituum sic decantantur sub forma tali:



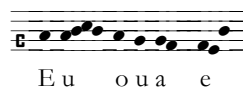
²⁴ Tunc erit hec differentia in repeticionibus simplicibus omnibus preter unam infra excipiendam:



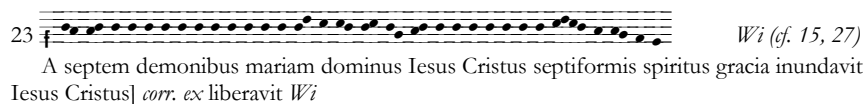
²⁵ Si autem introitus incipit in ·G· finali per dyapente, ut isti introitus:



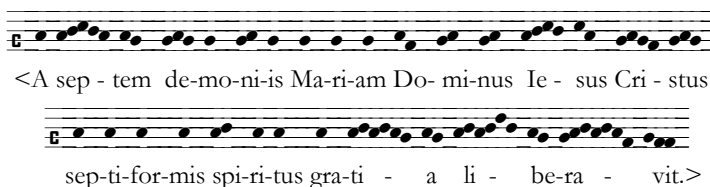
²⁶ tunc ista differentia artis erit in talibus omnibus:



²⁷ Versus antiquorum modorum idest responsoriorum in ·d· acuta per hunc modum decantantur:



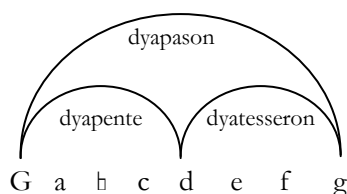
p.82



86v

²⁸ Septimus tonus canitur modo supra exarato. ²⁹ Cui 5 assignantur, ut patuit, difference. ³⁰ Prima ·G· litteram initialem habet et continet in se cantus per dyapente in ·d· superacutam ascendentes, ut patet in hac antiphona: ³¹ *Veni in ortum meum* et cetera. ³² Secunda differentia continet in se cantus ab eadem ·G· incipientes, sed per dyatesseron surgentes, ut patet in illa antiphona: ³³ *Absterget Deus*. ³⁴ Tercia differentia habet inceptionem a ·b· quadrato <et continet in se cantus> per dytonum cadentes, etiam si unisonus intercitat, ut hec antiphona: ³⁵ *Redemptionem misit Dominus*. ³⁶ Quarta differentia habet ·c· litteram initialem, continet enim in se antiphonas a ·c· incipientes, sive surgant sive cadant, ut he antiphone: ³⁷ *Dixit Dominus*, ³⁸ *Omnis spiritus*. ³⁹ Quinta differentia habet ·d· litteram initialem, continet enim sub se antiphonas ab eadem ·d· incipientes, ut he antiphone: ⁴⁰ *Dirige*, ⁴¹ *Salve crux*, ⁴² *Cum iocunditate*, ⁴³ *Sit nomen*.

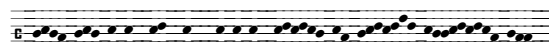
⁴⁴ Et hec omnia inferius patent in subscripto tetracordo:



27



Septima etate qua resurgemus



reddituri sumus rationem meritorum

Wi (cf. 15, 23)

31 *meum*] imeum? Wi

Euoua e

Euoua e

Euoua e

Euoua e

Euoua e

16

p.83 ¹ Sufficientia tetrardi plagalis, idest octavi toni, est hec: Nam omnis cantus eius aut incipit in ·D· finali aut in ·E· finali aut in ·G· finali aut in ·a· acuta vel in ·c· acuta. ² Si in ·D· finali, hoc dupliciter: aut talis cantus surgit per tonum et semithonium, ut hec anthiphona: *87r*

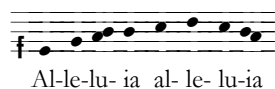


³ tunc erit hec differencia peregrinalis, que sequitur:

► *p.398*



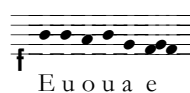
⁴ Aut per semiditonum et tonum, ut hec antiphona:



⁵ vel hoc responsorium:



⁶ tunc erit hec differencia circumflexa:



2 dupliciter] 2^r *Wi*

3 *Wi*
Euouae

4 he antiphona *Wi* | ex.: *Wi*
Alleluia alleluia



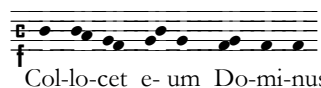
Ze - lus do - mus tu - e
 Con-fir- ma hoc De- us
 E - go dor - mi- vi

¹⁶ tunc erit hec differentia:

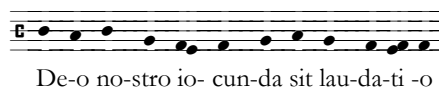


E u o u a e

¹⁷ Si secundo modo, ut hec antiphona de apostolis in 2^a vespera:



Col-lo-cet e- um Do-mi-nus



De-o no-stro io- cun-da sit lau-da-ti -o



In e- ter-num

¹⁸ tunc erit hec differentia:



E u o u a e

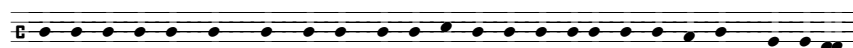


Oc-to sunt be-a - ti-tu-di-nes. Finis toni octavi.

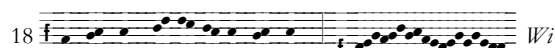
p.85

¹⁹ Psalmi vero in $\cdot c \cdot$ acuta minuta sic inchoantur:

88r

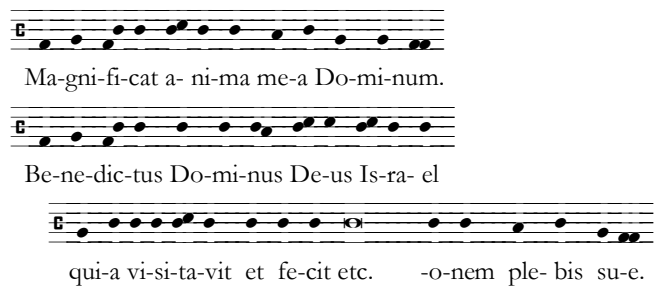


Octavus est re-spon-dens se-cun-do in me-di-o, sed ta-li te-no-re con-clu-di-tur.



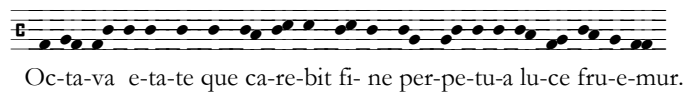
18 Octo sunt beatitudines Finalis toni octavi *Wi*

²⁰ Cantica sic canuntur in tali modulacione regulari:



Ma-gni-fi-cat a- ni-ma me-a Do-mi-num.
 Be-ne-dic-tus Do-mi-nus De-us Is-ra- el
 qui-a vi-si-ta-vit et fe-cit etc. -o-nem ple-bis su-e.

²¹ Psalmi introituum sic modulantur in ·G· finali:



Oc-ta-va e-ta-te que ca-re-bit fi-ne per-pe-tu-a lu-ce fru-e-mur.

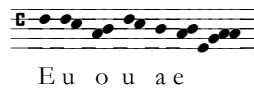
²² Et hec differentia communiter adhibetur omnibus introitibus:



E u o u a e

²³ In aliis vero introitibus, qui a ·D· vel a ·C· incipiunt, ista datur differentia:

88^v



E u o u a e

p.86

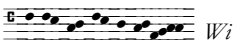
²⁴ Versus antiquorum modorum idest responsoriorum hoc modo modulantur:

20 regularum *Wi*



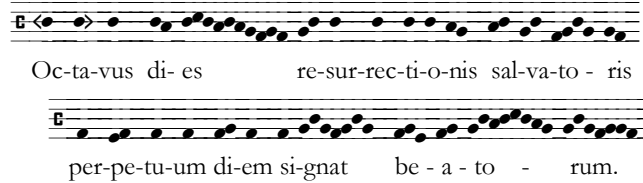
Magnificat *Wi*

23



Wi

E u o u a e



²⁵ Isti duo versiculi communiter habentur apud antiquos cantores pro intonatione ipsorum canticorum, videlicet *Magnificat* et *Benedictus*; versus:

²⁶ Primus habet *ni ne*, sic sextus, tertius atque

► p.398

²⁷ Octavus, *fi di* quartus, quintusque 2^{us}.

²⁸ <O>ctavus canitur supradicto modo. ²⁹ Cui quinque ascribuntur difference. ³⁰ Prima est ·E· et ·F· habens litteras iniciales, continens sub se cantus ab ·E· et ·F· surgentes paulatim hoc modo: ³¹ *Ecce nunc palam loqueris*, ³² *Scriptum est enim*. ³³ Ab ·F·: *Cumque intuerentur in celum*. ³⁴ Secunda differentia habet ·c· litteram inicialem, continet enim sub se cantus per unisonum canentes, sicut ³⁵ *Euntes ibant*, vel per semidithonum, ut in illa antiphona: ³⁶ *Constitues eos*. ³⁷ Tercia differentia continet in se cantus habentes ·c· litteram inicialem per semitonium | descendentes, ut in illa antiphona: ³⁸ *Collocet eum Dominus*, et similibus. ³⁹ Et quarta differentia est, quia aliquando cantus incipit in ·D· finali per semidithonum gradientes, vel per tonum et semithonium gradatim ascendentes. ⁴⁰ Exemplum primi, ut responsum *In ymnis*. ⁴¹ Exemplum secundi: *Dixit Dominus mulieri Chananee*. ⁴² Aut incipit in ·a· acuta, ut *Imnum cantate nobis alleluia*, ⁴³ *Confitemini Domino*. ⁴⁴ Quinta a ·G· finali, ut hec antiphona: ⁴⁵ *Beatus vir qui* ⁴⁶ *suffert*. De quo dantur versus:

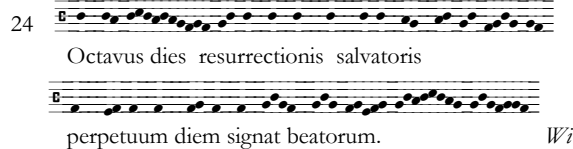
89r

► p.398

⁴⁷ ·a·G·D· vel ·F·c· loca vult octavus habere.

⁴⁸ ·c· si sit principium, dabitur sine fine ·D· ipsum.

⁴⁹ Regula non fallit, in eodem quando remansit.



37 habentes] habens Wi

47 ·a·] A Wi

48 ·c·] C Wi

► p.398

⁵⁰ Sed si descendit a ·d·, ·D· tunc tonus ultimus tendit.⁵¹ ·G· vel ·a· prima si sint, tonus est distancia in illa.⁵² Si caput est ·F· et ·E·, circumflectit utrumque.⁵³ Insinuant pueri, que sunt precepta, figure.

Euouae



Euouae



Euouae



Euouae



Euouae

► p.398



Euouae

peregrinus

p.87

17

p.88 ¹<U>t autem magis clarum sit, quod dictum est de ipsis tonis, expedit 89v
 qualitates tonorum elucidare. ²Primus enim dicitur mobilis et abilis, eo
 quod ad omnes affectus aptus sit. ³Secundus dicitur gravis et flebilis, quia
 modulatio eius convenientior est tristibus et miseris. ⁴Tertius dicitur
 severus et incitabilis, in cursu fractos habens saltus, secundum quem
 quodammodo plurimi provocantur ad furiam. ⁵Quartus dicitur blandus et
 garrulus, quia maxime adulatoribus convenit. ⁶Quintus modestus et
 delectabilis, quia tristes et anxios letificat, lapsos et desperantes revocat.
⁷Sextus dicitur pius et lacrimabilis, et iste convenit iis, qui <de facili>
 provocantur ad lacrimas. ⁸Septimus dicitur lascivus et iocundus, varios
 habens saltus, et est modus adolescens. ⁹Octavus dicitur suavis et
 morosus, et est modus discretorum. ¹⁰Unde de hac materia tales dantur
 versus:

[Dorius, yppodorius, frigijs, yppofrigius, lidius, yppolidius, mixolidius,
 yppomixolidius]

- ¹¹ Mobilis et abilis dorus tropus esse putatur,
- ¹² Eo quod aptus sit cunctis affectibus <iste>.
- ¹³ Huius discipulus gravis ac flebilis extat.
- ¹⁴ Tristibus et miseris rebus bene convenit ipse.
- ¹⁵ Et frigijs surgens accendit sepius iras.
- ¹⁶ Hic ad bella valet et materias furiosas.
- ¹⁷ Ast yppofrigius est blandus, mitisque modestus.
- ¹⁸ Ad pacem venit hic et succensas mitigat iras.
- ¹⁹ Lidius in cantu iocundus dicitur esse.
- ²⁰ Hic hominum mentes tristes querit letificare.
- ²¹ Ast yppolidius est affabilis atque benignus.

2-9 ANON. Pannain p. 109

6 IOH. COTT. mus. 17, 1

11 SUMM. GUID. 27; ANON. Carthus. nat. 8, 4; ANON. Gemnic. 3, 3, 22

6 quia] qui *Wi*

7 iis] is *Wi* | <de facili>] difficile *Wi*

9 morosorus *Wi*

11 dorus *Wi*

12 Eo] Ergo *Wi*

90r

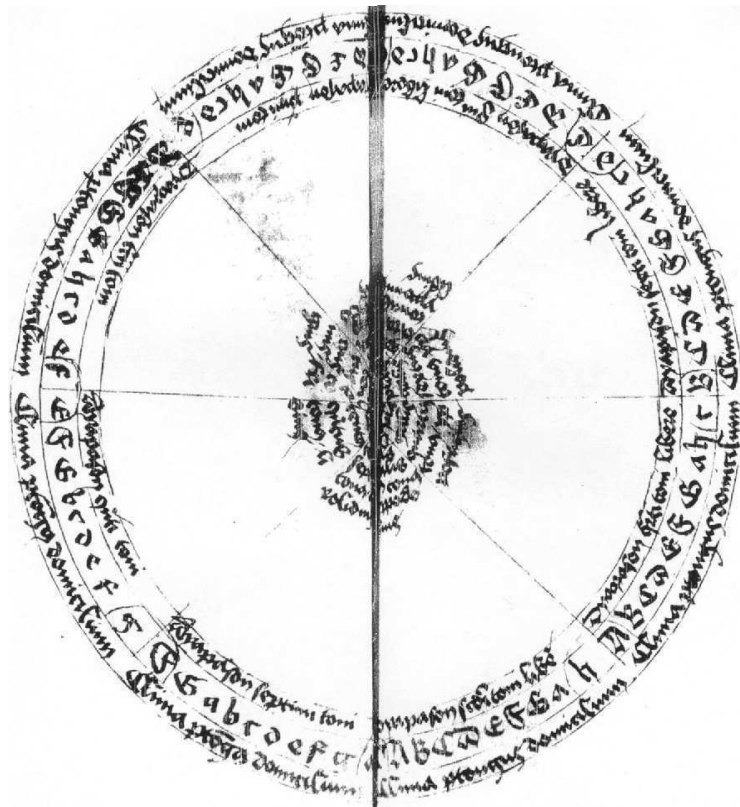
²² Hic valet, ut multis homines possint misereri.²³ Huius devoti fiunt pulsamine | crebro.²⁴ Mixolidius est hilaris, letus atque superbus.²⁵ Magnanimos causat adolescentes tropus iste.²⁶ Huius discipulus discretus noscitur esse.²⁷ Est enim morosus, senibus tantum valet iste.²⁸ Cultus divinus aliis plus suscipit illum.

²⁹ <E>t sic distinguuntur in octo climata, que et domicilia communi nomine vel ambitus appellantur. ³⁰ Ubi ostenditur valor eorum, quantum unusquisque eorum valeat ascendere vel descendere supra finalem; litteram
 ▶ p.398 superiorem aut inferiorem licencialiter vel regulariter, hoc ostendit figura suprascripta. ³¹ Que facta est propter tria: Primo propter cognitionem nominum grecorum in tonis, idest quomodo nominentur toni apud Grecos. ³² Secundo propter excessum dyapason regularem infra suam sedem finalem et supra finem superioris note octave a sede finali. ³³ Tercio, ut appareat, que nomina sint autentorum et que plagalium in suis domiciliis specialibus. ³⁴ Et finaliter hec figura disposita est, ut nullus novorum cantorum cantum componentium audeat aliquo modo limites musice artis transmutare, addere vel deponere aut transportare ultra terminos prefixos et nunc limitatos in tali figura. ³⁵ Alias omnis cantus aliter notatus vel
 p.89 doctus per quemcumque nihil valet et depravatus aut inutilis nuncupatur.

24 superbus| *corr. ex* benignus *Wi*

25 adolescens *Wi*

36



91v

92r

Authentus primus tonus, dorius
 Dyapason primi toni
 ·C·D·E·F·G·a·b·c·d·e·
 Clima ptongus domicilium
 Authentus tertius tonus, frigijs
 Dyapason tertii toni
 ·D·E·F·G·a·b·c·d·e·f·
 Clima ptongus domicilium
 Authentus quintus tonus, lidius
 Dyapason quinti toni
 ·E·F·G·<a>·b·c·d·e·f·g·
 Clima ptongus domicilium
 Authentus septimus tonus, mixolidius
 Dyapason septimi toni
 ·F·G·a·b·c·d·e·f·g·a·
 Clima ptongus domicilium

Plagalis secundus tonus, yppodorus
 Dyapason secundi toni libere
 ·T·A·B·C·D·E·F·G·a·b·
 Clima ptongus domicilium
 Plagalis quartus tonus, yppofrigius
 Dyapason quarti toni libere
 ·A·B·C·D·E·F·G·a·b·c·
 Clima ptongus domicilium
 Plagalis sextus tonus, yppolidius
 Dyapason sexti toni libere
 ·B·C·D·E·F·G·a·b·c·d·
 Clima ptongus domicilium
 Plagalis octavus tonus, yppomixolidius
 Dyapason octavi toni libere
 ·C·D·E·F·G·a·b·c·d·e·
 Clima ptongus domicilium

KOMMENTAR

acc. 9-10: Aufgrund der Anwendung des ersten syllogistischen Modus *Barbara* könnte der Text möglicherweise im universitären Umfeld verortet werden.¹²

acc. 15: Das Interesse („speculatio“) des Traktats liegt auf der *musica practica*.

acc. 16: Die Zielgruppe der Elementarlehre sind die *pueri*, was auch an der Art der Glossierung ablesbar ist: sie besteht oft nur aus einfachen, redundanten Worterklärungen und Synonymen. Die *pueri* werden in mehreren Glossen explizit genannt: 1, 4d („[quilibet] puerorum“), 1, 5b („scolaris“), 1, 8c (pueris: „iuvenibus scholaribus“) und 1, 14d (·b·fa·t·mi: „illas claves, que a pueris una clavis reputatur“). Um die wiederholte Erklärung der Ambituskreise im 7. Kapitel zu rechtfertigen, wird die Begründung gegeben, dies sei notwendig „propter ebetem sensum parvulorum, ut melius intelligant“ (7, 47). Der Gegenstand der Lehre ist auf den Usus, d. h. auf die praktische Verwendbarkeit in der Liturgie ausgerichtet. Der am Beginn des Codex überlieferte (ebenfalls glossierte) *Computus chirometralis* des Cristannus de Prachaticz nennt die Adressaten gleich im Incipit: „Ut parvuli facilius capiant intellectum compotorum [...]“ (fol. 1r).

acc. 24-25: Nach anderer Meinung ist der Gegenstand der *cantus*, was Gesang und Instrumentalmusik einschließt. Letztere wird im vorliegenden Traktat (abgesehen vom Einsatz des Monochords) nicht behandelt. Nur in einer Glosse zu 3, 19 ist von den „libris et notacionibus thabularum pro informatione iuvenum“ die Rede; in Glosse 2, 1 wird der Gesang definiert als „modulatio vocis naturalis vel instrumentalis [...]“.

1, 1-28: Die Einteilung des Tonsystems in 19 („secundum communem usum“) oder 20 *claves* („secundum artem“) findet sich auch in Sz 2, 13 und 2, 21. Auf die Hinzufügung des *e-la* wird hier nicht ausdrücklich hingewiesen, sie wird erst in Kapitel 2 näher ausgeführt.

¹² Simo Knuuttila, Art. „Schlußmodi“, in: Lexikon des Mittelalters Bd. 7, München 1995, Sp. 1496–1498. Vgl. die Verwendung des Darii in TH VIII pr. 11 und pr. 24.

Die sog. Guidonische Hand wird einerseits als körperliches Organ aufgefaßt, dessen einzelne Glieder die Tonstufen repräsentieren (Verse 1, 3-20), andererseits fungiert die Hand als künstliches Instrument in einem metaphorischen Sinn (Glossen 1, 1ab), das auch nur graphisch (Glosse 1, 1b: „quedam figura“) dargestellt werden kann. Daß traditionell die linke Hand verwendet wird, bestätigt der Vers 1, 30 (mit Glosse b).

1, 31: Der Johannes-Hymnus *Ut queant laxis*, aus dessen Zeilenanfängen die Solmisationssilben gewonnen werden, wird nur textlich zitiert – die Melodie wird vorausgesetzt, obwohl die Überlieferung nicht einheitlich ist (auch nicht innerhalb der Hollandrinus-Tradition, vgl. TH XVI 1, 4, 14).

1, 32: Die Verbindungen von Tonbuchstaben (*claves*) und Silben (*voces*) wird *dictio* genannt, deren erste *gamma-ut* auch die Bezeichnung für die musikalische Hand, d. h. das Tonsystem liefert. Weiter ausgeführt wird die Bedeutung der *ditiones* im Mutationskapitel 4, 26-27. Der Terminus *dictio* begegnet erstmals im 13. Jahrhundert, wird aber erst im 15. Jahrhundert häufiger verwendet.¹³

2, 1-33: Die drei Hexachordtypen werden in den Glossen differenziert in drei „cantus principales“ (Glosse 2, 1b) und sieben „cantus speciales“ (Glosse 2, 5a). Dem letzten Hexachord fehlt in einem Tonsystem, das ohne den höchsten Ton *e-la* auskommt, die abschließende Silbe *la* (2, 11-14), was auch in den Exempla (2, 32: „tertius *b* duralis“) konsequent umgesetzt wird.

2, 23: Wiederholung von 2, 1.

2, 32: Die *scala decemlinealis* ist ein wichtiges Merkmal der Traditio Hollandrini (ein analoges Schema findet sich etwa in TH VII 2, 54).

3, 1-2: Nach Guido von Arezzo werden im Tonsystem *I* bis *dd* 21 *claves* gezählt, was sich aus der doppelten Nennung von *b rotundum* und *b durum* ergibt.

3, 10-13: Bezugnahme auf das 19-stufige ‚usuelle‘ System (cf. 1, 2).

¹³ LmL. vol. 1, col. 960–961.

3, 14-19: Die Aufzählung der fünf *claves signatae* (Schlüsselbuchstaben) und deren Abstufung nach Häufigkeit (F- und c-Schlüssel „communiter“, die anderen selten) entspricht dem Gebrauch in zeitgenössischen Praxisquellen, sogar in der Mehrstimmigkeit.

3, 23-24: Aufgrund der für die liturgische Einstimmigkeit wesentlichen Finaltöne *D E F G* (vgl. Glosse 3, 6) wird von dieser Stelle an mit dem fünfteiligen System auf der Basis von Tetrachorden gearbeitet. Beide Strukturierungsmöglichkeiten, die Tetrachord- und die Oktavgliederung, werden im Text allerdings öfter nebeneinander gestellt bzw. vermischt.

4, 2: Der Konsonanzbegriff in der Definition der Mutation ist deshalb essentiell, weil damit die Mutation auf *b-fa b-mi* ausgeschlossen wird (cf. 4, 14). Als Worterklärung von *mutatio* wird „posicio“ (mit Glossierung „locacio“) angegeben, in späteren Stellen (Glosse 4, 12d und 4, 14h) auch „variatio“. Die Begriffsbestimmung wird modifiziert in Glosse 4, 14: „[...] sub eodem signo vel spacio vel sono“. In Vers 4, 23 kommt als Äquivalent von *mutationes* auch „fractiones“ vor (bestätigt durch Glosse 4, 23b), was wiederum an „divisio“ erinnert, ein Ausdruck, der in anderen Texten der *Traditio Hollandrini* auftaucht.

4, 27: systematische Mutation durch das ganze Tonsystem von *F-ut* bis *dd-lasol*. In einigen Beispielen (etwa bei *a-lamire*: „*fa* supra *la*“-Regel) ist ein *b* zu ergänzen, damit die vorgeschlagenen Silben an die richtige Position gelangen.

5, 1-114: Die Terminologie der Tonnamen weicht in diesem Kapitel von den übrigen Teilen ab. Sie orientiert sich an der Oktavteilung: nach *F graecum* die tiefe Oktave (A bis G *graves*), dann die hohe (z. B. *a minutum acutum*) und die höchste Lage (*bb quadrum geminatum sive superacutum* [5, 93] usw.).

5, 1: Im Einleitungssatz wird eine nachträgliche Begründung für die Reihenfolge der Kapitel angeboten: die Mutationen werden vor den Intervallen abgehandelt, da sie sich aus der Guidonischen Hand bzw. dem Tonsystem ableiten lassen, obwohl die melodischen Konsonanzen integraler Bestandteil der Mutationsdefinition sind.

5, 20: Das Verb „mutatur“ ist nicht im terminologischen Sinn der Mutation aufzufassen, sondern im allgemeinen Sinn einer Veränderung der Tonhöhe.

5, 24: Der *unisonus* wird im uneigentlichen Sinn als „modus“ bezeichnet, da ihn die Definitionen in 5, 3 (melodische Bewegung) und 5, 4 (Übereinstimmung verschiedener *voces*) von den übrigen Intervallen abgrenzen.

5, 29: Die Ergänzung der fehlenden Silben *re* und *sol* ist notwendig, um vier Instanzen des Ganztons zu erreichen, der Vergleich mit Vers 5, 32 zeigt jedoch, daß die Lesart der Handschrift möglicherweise beabsichtigt war.

5, 34: vgl. 6, 5.

5, 46: Das erwähnte Diagramm („figura“) bezieht sich auf die schematische Darstellung der acht Oktavgattungen (5, 135), in der die sieben Halbtöne eingetragen sind.

5, 48: Die Übersetzung des griechischen „dya“ mit „duo“ im Falle des *ditonus* weicht von der Gleichsetzung mit der Präposition „de“ ab, wie sie bei den großen Konsonanzen *diatessaron*, *diapente* und *diapason* gegeben wird.

5, 55: Statt der Erklärung „mixtus tonus“ für den *semiditonus* erwartet man „imperfectus ditonus“. Der Ausdruck dürfte sich auf eine ‚Mischung‘ (Kombination) von *semitonium* und *tonus* beziehen, wie im folgenden Satz auch festgestellt wird.

5, 63: Die vier Quartspezies (aufsteigend angeordnet) innerhalb des ersten Hexachords lauten demnach *ΓABC* (t t s), *ABCD* (t s t) und *BCDE* (s t t).

5, 70: Der Tritonus wird nicht mehr explizit genannt; vgl. 5, 61.

5, 74-75: Die Quintgattungen *EFGab* und *FGabc* sind Beispiele für die Solmisation *mi-mi* bzw. *fa-fa*, wie es der Merkvers 5, 78 darstellt.

5, 84-85: Der erste Vers bezieht sich auf das Intervall der kleinen Sexte mit dem *semitonium* „unten“ (z. B. *BCDEFG*), der zweite auf die umgekehrte Reihenfolge (z. B. in *ABCDEF*).

5, 122: Beim *semitonium* wird hier zwischen *maius* und *minus* differenziert, was im Text nicht näher ausgeführt wird. Die Form „dulcorositer“ bei der Beschreibung der Quinte ist sonst nicht belegt, das Adverb müsste „dulcorose“ lauten. Wahrscheinlich ist das Suffix „-iter“ eine Analogiebildung zu den bei Quarte und Tritonus genannten Adverbien „(dis)proportionabiliter“ und „discordialiter“. Vgl. auch „morosus“ (17, 9), das in der Handschrift fälschlich „morosorus“ lautet.

6, 3-4: vgl. 5, 33-34.

6, 31: Die „natürliche“ Unterscheidung von authentischen und plagalen Tonarten wird auch in 6, 51 betont („naturaliter“) und im Vers 6, 54 impliziert.

6, 47: zu den „domicilia“ vgl. die Erläuterungen zu den Ambituskreisen 7, 54 und öfter.

7, 17-18: Diese Merkverse sind mit einem seltenen Enjambement verbunden.

8, 9: Das Verbum „tenent“ verweist wieder auf die Etymologie von *tenor* (nach IOH. COTT. mus. 11, 5).

9, 2-3: Der Terminus *sufficiencia* kommt hier erstmals im Text vor; weitere Belege sind 10, 5; 11, 1; 12, 1; 13, 1; 15, 1 und 16, 1 (der Beginn von Kapitel 14 fehlt). Im Kontext der Tonarten begegnet dieser Ausdruck noch bei TH V 4, 225, bei TH VII 4, 206 und 4, 221 sowie bei TH XI 8, 4 und öfter.

9, 4: Der Ausdruck „quintifons“ bezieht sich auf die fünf Initialtöne, die dem I. Kirchenton „entspringen“. Amon 1977 ediert „quinti fons“ (p. 60) und übersetzt den Vers mit „Wir wissen, daß die erste Tonart ihren Ausgang in fünf Anfängen hat [...]“ (p. 145). Der Vergleich mit „ramus“ in Ton VI (14, 14-15) – ebenfalls eine Naturmetapher – scheint diese Lesart zu bestätigen. Vgl. auch TH XI 8,2: „Et voco tonum capitale tonum principalem, a quo tamquam a fonte toni diferenciales originantur [...]“.

9, 6: *Fidelis sermo et omni* ist eine Antiphon im I. Modus, die auf dem Ton *A* beginnt. Als Beispiele für die erste Differenz werden auch „antiphonae

maiores“ genannt: die Introitus *Salve sancta parens* (vgl. 10, 7) und *Cibavit eos* werden allerdings traditionell dem *protus plagalis* zugeordnet. Auch die Responsorien *Si bona suscepimus* (vgl. 10, 7), *In te iactatus sum* und *Educ de carcere* (hier ohne den Initialton *I*; vgl. 10, 6) stehen im II. Ton.

9, 17-18: Ein Vergleich mit der 3. Differenz in 9, 52 zeigt, daß bei den Antiphonen des Typs *Volo pater* die Psalmtonendung auf *-ga* fehlt (vgl. auch TON. Vratisl. 1, 35).

9, 30: vgl. dieselbe Differenz in 9, 26.

9, 48: Das *Benedictus* ist keine Antiphon, sondern ein Canticum.

9, 52: Die Reihenfolge der Differenzen weicht von den obigen Erklärungen, die von den Initialtönen ausgehen, ab. Dadurch ergeben sich Inkonsistenzen, auch die Auswahl der Incipits betreffend.

10, 7: Bei *Salve* handelt es sich um den in 9, 6 zitierten Introitus.

11, 15: Initien des *deutrus autentus* sind *E*, *F*, *G* und *c*. Das im Codex nach dem *G* stehende *a* muß zu „et“ emendiert werden (so auch Amon, Wien 4774, S. 214). Diese vier Initialtöne werden etwa auch bei TH V 4, 302 aufgelistet.

11, 18: Die Bezeichnung „tridens“ verweist auf den Porrectus *a-ga* in der Differenz 11, 13.

11, 19: Daß die Differenz auf *c* endet, wenn der Melodieverlauf schrittweise ansteigt („gradualis“), ist ein Widerspruch zu 11, 9-10.

11, 22: Anschließend an das *Benedictus* wird die Benedictus-Antiphon *Cum inducerent puerum* zitiert, allerdings ohne Melodie. Offenbar ist die seltenere Version des III. (nicht des I.) Tons gemeint.

12, 37: Bei der alternativen Differenz wird nur das Incipit auf *G* angeführt (cf. 12, 8).

13, 3: Die Antiphon *Qui operatus est Petro* steht im I. Modus. Die hier zitierte Melodie stimmt mit dem gleichnamigen Graduale überein (Hinweis von

Zsuzsa Czagány und Ágnes Papp). Der Anfang ist aber gegenüber der Standardversion um einen Ganzton nach oben transponiert (von *F* auf *G*).

13, 7-8: Den *tonus peregrinus* unter den V. Modus zu subsumieren, ist eine andere Tradition (hier als „secundum musicos“ deklariert) als die in den Hollandrinus-Traktaten vorherrschende, die ihn dem VIII. Ton zurechnet. Die hier gebotene Version mit dem Tenor auf *c* weicht von der üblichen auf *G* ab (vgl. 16, 53).

14, 16: Mit *tonus fictus* (im Gegensatz zu „rectus“) könnte eine *coniuncta* auf *G* (= *as*) gemeint sein. Allerdings ist mir keine Quelle bekannt, in der die A. *Benedictus Dominus Deus meus* mit *as* notiert wäre.

15, 2-3: Die für *Exortum est* angegebene Differenz stimmt nicht mit jener in der Übersicht 15, 44 überein.

15, 13: Der Ausdruck „cum tridente semitonalis“ bezeichnet wie in 11, 18 den Porrectus.

16, 3-4: Die *differentia peregrinalis* wird der 4. Differenz des VIII. Tons zugeordnet (vgl. 16, 39-41). Diese Klassifikation entspricht TH II 4, 358, TH V 4, 499, TH XIX 379 und 494, TH XXI 10, 80 (Text an dieser Stelle unlesbar) sowie Sz 13, 246 und 253.

16, 26-27: Die Merkverse geben an, auf welcher Silbe des *Magnificat* bzw. des *Benedictus* jeweils der Rezitationston gesungen werden muß. Beim VIII. Ton trifft diese Regel nicht zu (vgl. aber den Apparat zu 16, 20).

16, 44-45: Bei dieser Psalmtonendung handelt es sich eigentlich um die *differentia capitalis*, wie aus 16, 10-11 hervorgeht.

16, 51: Wenn die Antiphon auf *G* oder *a* beginnt, schließt das *Saeculorum amen* mit dem Ganztonintervall *a-G*; möglicherweise ist dies mit der Formulierung „tonus est distancia in illa“ gemeint.

16, 53: Der *tonus peregrinus* wird im Notenbeispiel in der transponierten Fassung auf *d* (statt auf *G*) notiert (zur Transposition vgl. Sz 13, 253).

17, 30: gemeint ist die kreisförmige Darstellung in 17, 36.

HANDSCHRIFTEN- UND TEXTSIGLEN SIGLA OF MANUSCRIPTS AND TEXTS

<i>Al</i>	Alba Julia, Biblioteca Centrala de Stat, Filiala Batthyaneum	TH IV
<i>Be</i>	Berlin, Staatsbibl. Preuss. Kulturbesitz, Mus. ms. theor. 1590, f. 1r-26r	TH V
<i>Bl</i>	Berlin, Staatsbibl. Preuss. Kulturbesitz, Theol. lat. qu. 74 f. 104r-126v	TH XX
<i>Ei</i>	Eichstätt, Universitätsbibliothek cod. st 685, fol. 362r-377v	TH XXIII
<i>Er</i>	Erfurt, Universitäts- und Forschungsbibl. CE 8° 20, f. 114r -134v	TH XX
<i>Es</i>	Esztergom, Főszékeze gyházi Könyvtár II, 395, f. 30r-63v	LZ
<i>Gn</i>	Gniezno, Archiwum Katedralne 200 f. 388r-412r	Sz
<i>Kr</i>	Kraków, Biblioteka Jagiellońska 1859 f. 3r-13r	TH IX
<i>Ka</i>	Kraków, Biblioteka Jagiellońska 1861 f. 127v-148r	TH VIII
<i>Kc</i>	Kraków Bibl. Czartoryskich 3910, p. 191-246	TH XVIII
<i>Kk</i>	Kraków, Biblioteka Jagiellońska 1927 f. 213r-238v	TH VIII
<i>Le</i>	Leipzig, Universitätsbibliothek 1236, f. 143r-174r	TH XIII
<i>Ld</i>	London, British Library, add. 31388, f. 17r-24r	TH XXII
<i>Ln1</i>	London, British Library, Arundel 299, f. 30r-65v	TH XIX
<i>Ln2</i>	London, British Library, Arundel 299, f. 88rv	TH I
<i>Lo1</i>	London, British Library, add. 34200 f. 1r-33v	TH II
<i>Lo2</i>	London, British Library, add. 34200 f. 37r-38v	TH II
<i>Me</i>	Melk, Benediktinerstift 873, p. 199-214	TH XIII
<i>Mc</i>	München, Bayerische Staatsbibliothek, clm 30056 f. 2r-42r	TH V
<i>Mb</i>	München, Bayerische Staatsbibliothek, clm 5947, f. 108r-115r	TH XIV
<i>Mn3</i>	München, Bayerische Staatsbibliothek, clm 4387 f. 53r-79r	TH V
<i>Mü</i>	München, Bayerische Staatsbibliothek, clm 30059 f. 2r-23v	TH XXI
<i>Pa</i>	Praha, Národní knihovna V.F.6 f. 59r-98r	TH VIII
<i>Pb</i>	Praha, Národní knihovna V.H.21 f. 136r-140v	TH X
<i>Pm</i>	Praha, Knihovna metropolitní kapituly N LI, f. 189r-207r	TH XVI
<i>Pr</i>	Praha, Národní knihovna I.G.1, f. 1r-17r	TH XI
<i>Sa</i>	Salzburg St. Peter a. VI. 44, f. 44v-59v	TH XVII
<i>Wi</i>	Wien, Österreichische Nationalbibliothek 4774 f. 12r-91r	TH III
<i>Wi2</i>	Wien, Österr. Nationalbibl. 4774 f. 12r-22v, 24r-27r, 32v-33v	TH VI
<i>Wb</i>	Wolfenbüttel, Herzog August Bibliothek 696 Helmst. , f. 142r-155r	TH XVII
<i>Wo</i>	Wrocław, Biblioteka Ossolińskich 2297/I f. 1r-12v	TH XII
<i>Ww1</i>	Wrocław, Biblioteka Uniwersytecka IV Q 37 f. 288r-302v	TH VII
<i>Ww2</i>	Wrocław, Biblioteka Uniwersytecka IV Q 37 f. 302r-324r	TH XV
<i>Wr</i>	Wrocław, Biblioteka Uniwersytecka IV Q 81 f. 251r-286v	TH I

In den Bänden der *Traditio Iohannis Hollandrini* werden für die Traktate TRAD. Holl. I - XXIII die Kürzel TH I - XXIII, für SZYDŁOV. und LAD. ZALK. die Kürzel Sz und LZ verwendet. Alle anderen musiktheoretischen Traktate werden mit den Sigeln des *Lexicon musicum Latinum medii aevi* bezeichnet.

Within the volumes of *Traditio Iohannis Hollandrini* the abbreviations TH I to TH XXIII will be used for the treatises TRAD. Holl. I – XXIII, and Sz and LZ for SZYDŁOV. and LAD. ZALK. The sigla for all other theoretical treatises will follow the abbreviations assigned them in the *Lexicon musicum Latinum medii aevi*.

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