

MISCELLANEA

Quomodo cantabimus canticum?

Edited by

David Butler Cannata
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&

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AMERICAN INSTITUTE OF MUSICOLOGY

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Miscellanea 7

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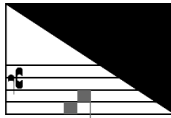
STUDIES IN HONOR OF EDWARD H. ROESNER

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Suavis et morosus: The Ways of a Word

Leofranc Holford-Strevens
Oxford

It is customary to begin articles in *Festschriften* with praises for the honorand's achievements and reminiscences from personal acquaintance. The former it would be presumptuous of me to assay when so many others better qualified to speak on the subject will do so in this very volume; but I can integrate my offering under the latter head with my contribution to the whole, for it was Edward Roesner himself whose invitation to review the first three fascicles of the *Lexicon musicum Latinum medii aevi* concentrated my mind on the pairing *suavis et morosus*.¹ That invaluable work promised in its preface an article on the latter adjective, a favorite with music theorists, but not the former, which conveyed nothing specific in musical contexts and was used in equal measure (*gleichmaßen*) throughout medieval Latin writing.²

Readers will at once recognize an allusion to the standing description of the eighth psalm-tone, first found (so far as I can determine from the *Thesaurus Musicarum Latinarum*, without which this and many other articles could not have been written) in the anonymous 12th-century, possibly Low Country author of two treatises in British Library, MS Egerton 2888, hereafter called Anonymus Egertonensis.³ In the second treatise, which is headed *De tractatu tonorum*, the Anonymus describes the affects of the eight psalm-tones:

*Primus tonus dicitur mobilis et habilis, eo quod ad omnes affectus aptus sit. Secundus gravis et flebilis quia modulatio eius convenientior videtur tristibus miseris. Tertius dicitur severus et incitabilis in cursu suo fractos habens saltus, per hunc modum quando plurimi provocantur ad furiam. Unde Boetius: Quod Pythagoras adolescentem quondam tertii modi sono incitatum per secundum rediderit mitiorem. Quartus describitur blandus et garrulus, qui manifeste adulatoribus convenit. Quintus modestus et delectabilis, qui tristes et anxios letificat, lapsos et desperantes revocat. Sextus dicitur pius et lacrimabilis. Hic modus congruit his qui de facili provocantur ad lacrimas. Septimus dicitur lascivus et iocundus varios habens saltus, et est modus adolescentiae. Octavus suavis et morosus, et est modus discretorum.*⁴

[The first tone is said to be mobile and adaptable, as being appropriate to all affects. The second, grave and weepy, since making music⁵ in it seems more appropriate for dolorous woes. The third is called severe and stirring, having

The Manuscript Makers of W₁: Further Evidence for an Early Date

Rebecca A. Baltzer
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Chronologically speaking, the manuscript known to music history as W₁—so important to the work of Edward Roesner—for the past 100 years has been something of a moving object. Friedrich Ludwig considered the manuscript to date from the 14th century,² even though he believed the main fascicles of its contents represented the earliest extant state of organa originating at Notre-Dame of Paris. He knew that in the 14th century the manuscript already resided at the Augustinian house of St. Andrews in Scotland, and that in the 16th century it had relocated to Germany, ultimately arriving in the ducal library at Wolfenbüttel. Even though he believed that the manuscript was produced in France, he was aware that some of its music was of insular origin.³ His remarkable *catalogue raisonné* of the contents of W₁ and other sources is still useful today, nearly a century after its publication in 1910.

In the 1920s, several articles by Jacques Handschin commented on W₁ and the apparent English origin of some of its contents. By 1927 he expressed the opinion that the manuscript itself “must have been written in England,”⁴ and by the end of that decade his work had persuaded Ludwig, at the time of his death, to recant his initial idea that the manuscript originated in France.⁵ But nothing changed about the date.

In 1931, the year following Ludwig’s death, J. H. Baxter published a complete photographic facsimile of W₁, and in his introduction he reaffirmed that “all the fascicules were probably written in the first half of the 14th century.”⁶ A year after Baxter’s facsimile, in 1932, the first half of Jacques Handschin’s article “A Monument of English Mediaeval Polyphony: The Manuscript Wolfenbüttel 677,” appeared in the *Musical Times*, and in it he commented:

The manuscript as such might have been written at St. Andrew’s [sic.], the ecclesiastical metropolis of mediaeval Scotland, for, as F. Ludwig has noted, it was already there in the 14th century; and this is just the century in the beginning of which it was very likely written.⁷