

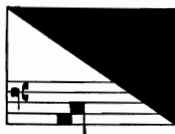
CORPVS SCRIPTORVM DE MVSICA

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ANONYMVS  
EX CODICE VATICANO  
LAT. 5129

EDIDIT

ALBERTVS SEAY



ROME  
AMERICAN INSTITUTE OF MUSICOLOGY  
1964

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EX CODICE VATICANO  
LAT. 5129

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AMERICAN INSTITUTE OF MUSICOLOGY

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**CORPUS SCRIPTORUM  
DE MUSICA**

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AN ANONYMOUS TREATISE  
FROM  
ROME, VATICAN, LAT. 5129

EDITED BY  
ALBERT SEAY

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## INTRODUCTION

Among the miscellaneous items making up that heterogenous collection which is Rome, Vatican, Lat. 5129, are two musical treatises, the first anonymous, the second by one Petrus Talhanderius. While some mention has been made of the Talhanderius work in the past, principally because of a possible connection between its author and that somewhat shadowy figure, Taillandier, named as a composer in the Chantilly and Apt manuscripts, <sup>1</sup> neither this treatise nor the anonymous one that is here our major concern have been discussed in any detail or given in text form until the present. <sup>2</sup> While neither treatise gives much that is completely new or startling, they do contain information, nevertheless, that helps define more clearly and certainly the musical conditions of the Italian fourteenth and fifteenth centuries.

Rome, Vatican, Lat. 5129, is, as we have stated, a heterogenous collection, for its contents show clearly that there was no preconceived plan of organization for the volume; it is a large miscellany, a binding together of

<sup>1</sup> Cf. Gilbert Reaney, „The Manuscript Chantilly, Musée Condé 1047”, in *Musica Disciplina*, VIII (1954), p. 78.

<sup>2</sup> An edition of the treatise by Talhanderius is in preparation by the author.

[f. 145<sup>r</sup>] Jesus. Libellus musicae adiscendae valde utilis et est dialogus. Discipulus et magister sunt locutores.

**Discipulus:** Modo quaeritur quid est musica?

**Magister:** Est veraciter canendi scientia et facilis ad perfecte canendum via.

**Discipulus:** Unde dicitur musica?

**Magister:** Dicitur a mois quod est aqua et ychos Graece quod est scientia, quasi scientia inventa in aquis.

**Discipulus:** Quare fuit inventa musica?

**Magister:** Fuit inventa ut per eam haberetur perfecte et veraciter canendi notitia.

**Discipulus:** Ad quid prodest musica?

**Magister:** Prodest ad laudem Dei honorifice et devote cantare.

Et sciendum est quod beatus Gregorius incepit primo cantare cantum in ymno Sancti Johannis Baptistae, „Ut queant laxis”, <sup>1</sup> etc.

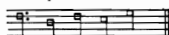
Primo igitur scire debes quod viginti sunt litterae in manu cantus, scilicet, G.A.B.C.D.E.F.G. Istae octo litterae dicuntur graves. Istae septem quae sequuntur, scilicet, A.B.C.D.E. <sup>2</sup> F.G., dicuntur acutae. Istae quinque ultimae,

<sup>1</sup> lapsis

<sup>2</sup> sup *add sed del*

Semidictonus dicitur a semis, quae est dimidius, et dia, quod est duo, et tonus, quasi constans ex semis et tono, id est, dimidio, et scribitur hic dictonus per nota, et est alia tertia quae [f. 151<sup>r</sup>] fit ex tribus vocibus facientibus unum tonum cum dimidio. Exemplum de re in fa, aut de mi in sol, ut in hic exemplo:

Example 24



Probatio de re in fa: re mi ecce unus tonus; mi fa ecce semitonus; probatio. Probatio de mi in sol: [mi fa ecce semitonus; fa sol] ecce unus tonus, et sic habes unus tonus cum dimidio, et in quaelibet tertia sunt tres voces facientes unum tonum cum semitono, et ista tertia non debet fieri nisi per coniunctam. Quid est coniuncta? <sup>13</sup> Est facere de tono semitonum, aut de semitono tonum, aut de duobus tonis tonum et semitonum, aut de tono et semitono duos tonos. Ad faciendum istam tertiam est addendus unus semitonus, et ista fiet de semidictono dictonus et ista tertia est verax naturalis et consonabilis.

Tritonus dicitur a tris, quod est tres, et tonus, quasi constans ex tribus tonis et est quarta quasi fit duobus modis. Primo modo fit ex quatuor vocibus facientibus tres tonos. Secundo modo fit ex quinque vocibus facien-

<sup>13</sup> Quid est coniuncta: *in marg*