

MS. OXFORD, BODLEY 842  
(WILLELMUS)

BREVIARIVM REGVLARE MVSICAE

Edidit Gilbert Reaney

MS. BRITISH MUSEM, ROYAL 12. C. VI

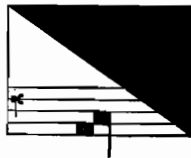
TRACTATVS DE FIGVRIS  
SIVE DE NOTIS

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JOHANNES TORKESEY

DECLARATIO TRIANGVLI  
ET SCVTI

Ediderunt André Gilles & Gilbert Reaney



AMERICAN INSTITUTE OF MUSICOLOGY  
1966

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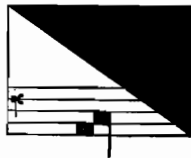
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## INTRODUCTION

Although it is now realised that English medieval music is as valid artistically as any from the continent, the field of music-theory in medieval England is largely a closed book. Admittedly Coussemaker has published a number of English treatises, but these all need reediting. For the rest, we have mainly the late Manfred Bukofzer to thank for making available to us authoritative texts on English discant and fauxbourdon. And yet such places as Canterbury, Oxford and especially Bury St. Edmunds were centres of musical thought in the late Middle Ages and often earlier. The *De Musica* of Boethius and that of Augustine were well known at Canterbury<sup>1</sup>, and even at Dover Priory, an offshoot of Canterbury, music was studied intensively from the twelfth century at least. The monk Theinred, who was a contemporary of John of Salisbury<sup>2</sup>, addressed his very individual study of intervals and proportions to Aluredus of Canterbury. Unfortunately we only know the work of this opponent of Guido from the late fourteenth or early fifteenth century copy in the Oxford ms Bodley 842<sup>3</sup>. It connects up interestingly with German organ treatises, for a tabular diagram gives all the different forms of alphabetical notation, while the concluding section on organ-pipes is nothing less than a copy of the corresponding section of the treatise attributed to Gerlandus<sup>4</sup>. The manuscript itself has a clearly pedagogic destination. This becomes clear from the words which end Theinred's treatise: "Explicit informatio iuvenum".

Although this work takes up more than half the manuscript, several other important treatises are to be found in it. Preceding these and following Theinred's study are some fifteenth century additions, of which only two are of interest. One is the brief treatise on English discant by Richard Cutell, already published by Bukofzer<sup>5</sup>, and the other a curious piece built like a two-voice *ballade* in *tempus imperfectum cum prolatione*

<sup>1</sup> Cf. M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 8, items 39-40; p. 18, items 36-37, etc.

<sup>2</sup> J. Giles, *Joannes Saresberiensis, Opuscula* (Oxford, 1848), p. 35.

<sup>3</sup> ff. 1-44v.

<sup>4</sup> M. Gerbert, *Scriptores ecclesiastici de musica sacra potissimum* (St. Blasien, 1784 and reprints), I, pp. 217 f.

<sup>5</sup> M. Bukofzer, *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Strasbourg, 1936), pp. 141-143.

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BREVIARIVM REGVLARE MVSICAE

Incipit *Breviarium regulare musicae*

⟨Prologus⟩

<sup>1</sup> Multorum cantorum scripturas varias ac opera ad *practicam* musicae laborata investigando dispersa conspexi, quae ad meam iuvenumque uti- ⟨litatem⟩.....

<sup>2</sup> ⟨Capitulum I

Apotomen maiorem esse quam quatuor commata, minorem  
quam quinque; tonum maiorem quam octo, minorem  
quam novem⟩

<sup>3</sup> ⟨Inter .d. igitur atque .c. est differentia 33777⟩ et sit .g. Comatis vero differentia, quae est 7153, sit .k. sicut prius. Si ergo .k., quod est coma, quinquies multiplicetur, fiet 35765, et sit hoc .r. <sup>4</sup> Si vero eundem .k. quater multiplicem, fiet ⟨.n.⟩ numerus, qui est 28612. .r. igitur maior est .g., .n. vero minor est .g. <sup>5</sup> Sed .r. quinquies aucto comate succurrit, ⟨.n.⟩ vero quater. Est autem apothome differentia .g. <sup>6</sup> Iure igitur dictum est apothome apothomen minorem quam 5 comata, maiorem vero quam 4. Ex hoc igitur probatur tonum maiorem esse quam 8 comata, minorem quam 9. Nam semitonium minus maius quidem est quam tria comata, minus vero quam quatuor; apothome autem maior quidem quam 4 comata, minor vero quam 5. Iunctum semitonium minus semitonio maiori, quod est apothome, erit tonum maius quam 8, minus vero quam 9 comata. Set apothome et semitonium minus unum efficiunt tonum. <sup>7</sup> Tonus igitur maior est 8 comatibus, minor vero quam 9. Est autem coma ultimum quod comprehendere possit auditus.

⟨Capitulum II⟩

Divisio monochordi

Ad evidentiam supradictorum breviter monochordi subiungo di⟨visi⟩-

<sup>1</sup> Prologus om ms. End of sentence missing owing to loss of succeeding folio  
<sup>2</sup> om ms <sup>3</sup> beginning of sentence draws on Boethius <sup>4</sup> first .n. om ms <sup>5</sup> g pro n  
ms <sup>6</sup> apothomem pro -en ms <sup>7</sup> minor ego: -us ms

<sup>2</sup> Chapter I is clearly the end of Boethius, *De Inst. Musica Libri quinque*, Bk. III, ch. 15 = p. 296 in the edition by G. Friedlein, Leipzig 1867.

MS. BRITISH MUSEUM, ROYAL 12. C. VI

TRACTATVS DE FIGVRIS SIVE DE NOTIS



## INTRODUCTION

The *Tractatus de figuris sive de notis* is the sixth anonymous treatise in Coussemaker's *Scriptorum de musica medii aevi nova series I* (Paris 1864), 369-377. It is a compact work, discussing in three well organised chapters the principal note-forms and values of the Ars Nova period, namely *minim*, *semibreve* and *breve*. The terminology is reminiscent of the *Musica practica* section of Johannes de Muris' *Ars novae musicae*, with its reference to Vitry's four prolations as *perfecte perfecta*, *perfecte imperfecta*, *imperfecte perfecta*, and *imperfecte imperfecta*.<sup>1</sup> Jacobus, author of the *Speculum musicae*, does not like these terms<sup>2</sup>; to be sure, he dislikes the Ars Nova anyhow. Another suggestion of an early date for the present treatise is the twofold reference to Aristotle, who was popular in the earlier part of the 14th century. Similarly, the discussion of notes as *longissima*, *longior* and *longa*; *brevis*, *brevior* and *brevissima* brings to mind Jacobus' discussion in the *Speculum musicae*<sup>3</sup>. The *semiminim* is not mentioned, because, as the author puts it, no note is smaller than the *minim*, for there cannot be less than the least (*minimum*) in nature. This argument brings to mind the words of the author of the *Breviarium regulare musicae*<sup>4</sup>, and it is clear that this philosophical reasoning lay behind musicians' dislike of the *semiminim* during the 14th century.

Although it is tempting to situate the present treatise around 1330,<sup>5</sup> and Hugo Riemann considered it as a late work of Odington<sup>6</sup>, it is possible that it dates in fact from a somewhat later period. Particularly intriguing is the reference to *scuto* on p. 43, for the only treatise that contains a *scutum* is Torkesey's *Declaratio trianguli*. This *scutum* or shield depicts the various mensural note-forms from the *maxima* to the *semiminim*, which fits very well with the anonymous writer's reference to the "lozenge shape of the *semibreve* shown in the shield". Could this anonymous treatise be the work of Torkesey? If so, it betrays quite a few differences from the *Declaratio*, particularly in the form of the rests.<sup>7</sup> At all events,

1 Gerbert, *Scriptores de musica* III (1784), 298b.

2 Coussemaker, *Scriptorum...* II, 408a, 412b.

3 *Idem*, 409.

4 See p. 23.

5 Cf. J. Wolf, *Geschichte der Mensural-Notation* I (Leipzig 1904), 73.

6 H. Riemann, *Geschichte der Musiktheorie* (Leipzig, 2nd ed. 1921), 227.

7 See pp. 46, 49 and 60.

## THE SOURCES

The principal, and strictly speaking the only source of the anonymous *Tractatus de figuris sive de notis* is ms London, British Museum, Royal 12. C. VI, whose musical contents are listed below. However, an 18th century copy made for Dr Pepusch also exists as Additional ms 4909 of the British Museum, presented to the Museum by Sir John Hawkins. Our treatise appears on f. 98-104 v. In general, this late copy has not been taken into consideration, for it is by no means always correct, though it was evidently Coussemaker's principal source.

London, British Museum, Royal 12.C.VI. Late 13th-14th century. Cod. membr., 218 x 152 mm., 81 fol. + 3 unnumbered modern paper flyleaves at each end (cf. Sir G. F. Warner and J. P. Gilson, *British Museum Catalogue of Western Manuscripts in the Old Royal and King's Collections*, London, 1921, vol. II, 24)

- fol. 1-49v Non agunt de musica
- fol. 50-51v Anonymus tractatus de musica. Inc. "Est autem unisonus quando due voces..." Expl. "Item si descendat per diatesaron, sta in eodem." (Anon. V, CS I, 366-368)
- fol. 52 "De tonorum agnitionibus"
- fol. 52v Manus guydonica
- fol. 53-53v Exempla musica
- fol. 54-58 Anonymus tractatus de figuris sive de notis. Inc. "Cum in isto tractatu de figuris..." Expl. "... et reliqua ad notam subsequentem. Et sic finitur capitulum tertium." (Anon. VI, CS I, 369-377)
- fol. 58 "Faus semblaunt" (Rondeau cum tenore; cf. Wolf, *Geschichte der Mensural-Notation* II-III, no. 12)
- fol 59-81v Anonymus tractatus de musica. Inc. "Cognita modulatione melorum secundum viam octo troporum..." Expl. "dicendo omnis spiritus laudet dominum, etc., cuncta bona." (Anon. IV, CS I, 327-365)

## EDITORIAL REMARKS

Passages placed between angle brackets in this edition are not in the original manuscript.

JOHANNES TORKESEY

DECLARATIO TRIANGVLI ET SCVTI

## INTRODUCTION

### LES TEXTES

Nous avons utilisé, pour établir ce texte, les manuscrits suivants: London, BM Add. 21455 f. 7—8v; Cambridge, Trinity College 1441 (0.9.29) f. 53v—55; London, BM Lansdowne 763 f. 89—91, 94; Rome, Bibl. Vat., Reg. Lat. 1146 f. 55v—57r. Nous les désignerons respectivement par les sigles **A**, **C**, **L**, **V**. Nous avons consulté aussi le „De Templo Musicae” de R. FLUDD, livres II—IV.

Ni **A** ni **V** ne mentionnent aucun nom. **L** invoque l'autorité de Maître Jean Torkesey, **C** celle de Robert de Brunham. Ce dernier manuscrit est signé de John Wilde, qui fut, environ 1450, Maître de Chapelle à l'Abbaye Ste. Croix de Waltham.

### LE DEVELOPPEMENT

Le texte de la 'Declaratio' comporte quatre chapitres. Le premier définit les figures de notes fondamentales. Le second montre comment elles se diversifient, grâce à l'utilisation de points disposés différemment. Dans le troisième, on étudie les rapports numériques qui s'établissent entre les figures ainsi créées. Le quatrième est consacré aux pauses qui répondent à ces figures.

Rien que de très logique dans ce développement. Le manuscrit de Cambridge est cependant le seul à le présenter intégralement et dans cet ordre. Les lignes qui suivent vont donner sur ce point les précisions nécessaires.

### FILIATION DES MANUSCRITS

Est-il possible en effet de déterminer entre ces quatre manuscrits un lien de parenté? La rédaction du ch. I, qui manque dans **V**, invite à opposer à **A** le groupe **C**, **L** (I, 2 unum **A**, unicum **C**, **L**; simpliciter **A**, simplicium **C**, **L**; II, 6 qui manque en **A**, se retrouve identique en **C** et **L**).

Cependant, si l'on examine l'ordre dans lequel se succèdent les chapitres, on constate que la présence du ch. IV entre les ch. II et III est commune à **A** et **L**, tandis que **C** et **V** présentent l'ordre que nous proposons.