

CORPVS SCRIPTORVM DE MVSICA

18

FRANCONIS DE COLONIA

ARS CANTVS MENSVRABILIS

Ediderunt

GILBERT REANEY

et

ANDRÉ GILLES



AMERICAN INSTITUTE OF MUSICOLOGY

1974

CORPUS SCRIPTORUM DE MUSICA

GILBERT REANEY

General Editor

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PREFACE

The primary importance of Franco of Cologne's handbook on mensural notation needs no stressing. Till his time the understanding of rhythm in musical notation depended largely on a number of formalities independent of the noteshape. Franco gave us notation as we know it, that is, with the rhythm clearly defined by the shape of the note. The breve and long had already been differentiated by the presence or lack of a tail. Similar methods were applied by Franco to ligatures, and even groups of semibreves were rhythmically defined. Only now, however, is a critical edition of his treatise made available, though Gerbert had published the treatise according to the Milan ms¹ and Coussemaker after Jerome of Moravia's version in **P**₂, with variants from **M**, **P**₁ and **S**². That Coussemaker appreciated the value of the treatise is apparent from the fact that this is the closest he ever got to a critical edition. Apart from his many errors and omissions, however, he was unaware of the Oxford and Tremezzo codices. S. M. Cserba's edition is a better one, but based only on the ms **P**₂³.

Was Franco's treatise important to his immediate contemporaries? One may be inclined to doubt it, judging by the sources which preserve it, mainly secondary ones of varying date and provenance. Even then there are only six of them. Still, this aspect may be misleading. The most important theorists of the early 14th and late 13th century were full of praise for Franco and made full use of his treatise. Moreover, if the treatise itself was not widely diffused, it was well known in the shorter form of compendia.

¹ GS III, 1-16.

² CS I, 117-135.

³ *Hieronymus de Moravia, O.P., Tractatus de musica*, Regensburg 1935.

INTRODUCTION

I. THE MANUSCRIPTS

- M** Milan, Biblioteca Ambrosiana, D 5 inf. 14th century; cod. membr.; 255 × 193 mm.; 1 + 121 folios.
- f.1 -11v Micrologus Guidonis. Inc. "In nomine sancte et individue Trinitatis. Incipit micrologus, id est brevis sermo de musica. Gliscunt corda..." Expl. "...cuius summa sapientia per cuncta viget secula amen." (GS II, 2-24; CSM 4, 79-233).
- f.12 Excerpta ex Regulis rhythmicis Guidonis. Inc. "Omnibus ecce modis..." Expl. "...cursum faciet sine musica nullum" (GS II, 33). "Quisquis velis camenarum melodiis canere..." Expl. "...Cum finem ponit cantus organum .G. appetat. Expliciunt versus cum tractatu primo Guidonis monachi in musica." (CS II, 114-115).
- f.12v-13v Prologus Guidonis in Antiphonarium. Inc. "In nomine patris et filii et spiritus sancti amen. Incipit prologus Guidonis monachi in musica. Rubrica. Temporibus nostris super omnes homines..." Expl. "...ut debent ex industria componantur." (GS II, 34-37).
- f.13v-17v Epistola Guidonis ad Michaellem monachum. Inc. "Qui vero monocordum desiderat facere...summopere studeat intelligere." (GS II, 46). "Ad inveniendum igitur ignotum cantum... designantur hoc modo:
A B C D E F G a b c d e f g" (GS II, 44-46).
1 2 3 4 5 6 7 1 2 3 4 5 6 7
"In monochordo autem...sed solis phylosophis utilis est." (GS II, 46-50).
- f.17v-18 "In hac autem figura omnes modos et cantus et sonos et pene omnia que dicta sunt poteris contemplare." Post figuram: "Ac si solis hiis litteris ... sine supradicta adiunctione colorum. Ad mensurandum monocordum. De divisione monocordi in multis variis modis..." Expl. "...reliqui ad finem finiuntur. Explicit. Deo gratias."
- f.18v-21 Regulae rhythmicae Guidonis. Inc. "Incipiunt versus Guidonis monachi in musica. Musicorum et cantorum magna est

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Prologus

M 110v, **O** 49, **P**₁ 1, **P**₂ 76v, **S** 43v, **T** 3

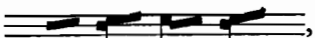
A ¹Cum de plana musica quidam philosophi sufficienter tractaverint, ipsamque nobis tam theorice quam practice efficaciter illucidaverint, theorice *praecipue* Boetius, practice vero Guido monachus, et maxime de tropis ecclesiasticis beatus Gregorius, idcirco nos de mensurabili musica, quam ipsa plana *praeced*it tanquam principalis subalternam, ad preces quorundam magnatum tractare proponentes, non pervertendo ordinem ipsam planam perfectissime a *praedictis* philosophis supponimus *propalatam*.

Titulus: Incipit ars cantus mensurabilis edita a Magistro Francone Parisiensi. Rubrica **M**, Incipit musica magistri Franconis continens 6 capitula. Capitulum primum continet prologum et divisiones et diffinitiones terminorum ad istum tractatum pertinentium. Capitulum secundum de figuris vocis simplicis sive de notis non ligatis. Capitulum tertium est de ligaturis sive de figuris compositis. Capitulum quartum est de pausis et earum diversitate. Capitulum quintum est de diversarum vocum debita concordantia et discantu. Capitulum sextum diffinit copulam et organum et eorum species. Capitulum primum continet prologum, divisiones et diffinitiones terminorum ad istum tractatum pertinentium **O**, Incipit ars musice mensurate magistri Franconis quondam capelani domini .d. pape necnon et preceptoris domus Coloniensis hospitalis sancti Johannis Jerosolimitani. prologus **T** *Titulum non habent* **P**₁, **P**₂, **S**

A: 1 Cum, inquit **P**₂ philosophi **T** tractaverunt **O**, ordinaverunt **S** *pro* tractaverint ipsam quoque *pro* ipsamque **M** elucidaverint *pro* illucidaverint **T**, illucidaverunt *pro* -int **O** ecclesiasticis om. **M** cantasticis habitus *pro* ecclesiasticis beatus **P**₁ beatus om. **S** mensurabili et *passim* **T** quam ipsa planam **P**₁ plana musica **S**, **T** subalternativam **M**, et subalterna **S** *pro* subalternam magistrorum *pro* magnatum **S** volentes *pro* proponentes **M** planam musicam **S**, **T** subponimus **P**₂, **T**

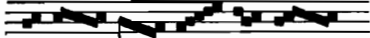
²³Imperfecta autem redditur ligatura duobus modis: primo si ultimus punctus directus averso capite stat supra penultimum sine

plica, ut hic: *Ex. 37*  ;

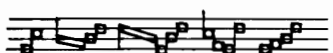
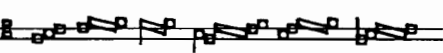
secundo vero si duo ultima puncta ligaturæ in uno corpore obliquo ascendente commiscentur, ut hic: *Ex. 38* ,

om. S;  *T*; 23 autem *om. S*

mediis *pro modis M* averso *pro av- T* stat *om. S* ut patet *M*

hic apparet *P₁* *Ex. 37*:  *M*;


 *O*;  *P₁*;

 *S*;  *T*;

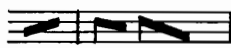
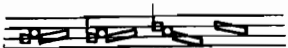
23 vero *om. M* ultimi punctum *M*, ultimi puncti *S, T pro -ma -ta* ligature *om. T* seu si due ultime note in *T* ligature ligantur *S* ascendentes *M*, -tem *P₁ pro -te* ascendente vel descendente *O* commiscentur *om. M* hic patet *O, P₂* *Ex. 38*:

 *M*;

Ex. 38 cum Ex. 39:

 *O*;

Ex. 38 cum Ex. 39:

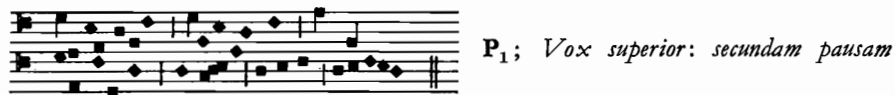
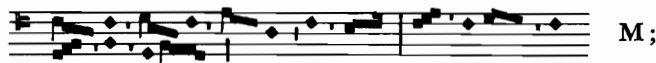
 *P₁*; *Ex. 38*:  *S*;

 *T*; 23 descendentes *pro -te M* vel



⁷Et notandum quod ex truncationibus dictis cantantur oketi vulgares ex obmissione longarum et brevium et etiam prolatione. ⁸Et notandum quod in omnibus istis observanda est æquipollentia in temporibus, et concordantia in vocibus rectis. ⁹Item sciendum quod quælibet truncatio fundari debet supra cantum prius factum, licet sit vulgaris et latinum. ¹⁰Et sufficiat de oketis.

in alio *om.* P₂ alia *pro* alio M patet *om.* S Ex. 80:



om. P₂, S; *Tenor: notae 8-11 bis S; ultima ligatura binaria brevis b, maxima a S;*



7 nota *pro* notandum M,S notandum est T ex sex truncationibus T
 creantur M, causantur P₁,P₂,T *pro* cantantur ocheti M, hoketi P₁,
 hocheti S, hodie T *pro* oketi (N.B. hocheti cantantur hodie S) vulgales
pro-ares P₁ omissione *pro* obm- M,T 8 nota *pro* notandum M
 notandum est T observantia M, observandum S *pro*-anda et *om.* M
 9 sciendum est M,S,T vulgare M, vulgaris P₁ *pro*-ris vel *pro*
 et S Et hoc S, Et hec T sufficiant *pro*-at S,T quoad presens
pro de oketis M,T hoketis P₁, hochetis S

13: Ex. 80. A hitherto unidentified hocket passage, which however seems to be again based on the *In seculum* melody.