

CORPVS SCRIPTORVM DE MVSICA

22

JOHANNIS TINCTORIS  
OPERA THEORETICA

Edidit

ALBERTVS SEAY

II

*Liber de arte contrapuncti*  
*Proportionale musices*  
*Complexus effectum musices*



AMERICAN INSTITUTE OF MUSICOLOGY

1975

CORPUS SCRIPTORUM DE MUSICA

JOHANNES TINCTORIS

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Edited by

ALBERT SEAY

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Armen Carapetyan

Director

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*<sup>1</sup>Liber de arte contrapuncti a Magistro Johanne Tinctoris, Iurisconsulto ac Musico serenissimique Regis Siciliae capellano compositus feliciter incipit.*

*Prologus*

<sup>2</sup>Sacratissimo gloriosissimoque principi Ferdinando, Dei gratia Jerusalem ac Siciliae regi, Johannes Tinctoris, inter musicos eius minimus, observantiam immortalem.

<sup>3</sup>Quia iam olim, prudentissime rex, apud Horatii poeticam versum hunc elegantissimum verissimumque reppererim:

<sup>4</sup>“Scribendi recte sapere est et principium et fons.”

<sup>5</sup>Antequam de musica aliquid conscriberem, sapientiam rerum diversarum ad eam pertinentium audiendo, legendo cum exercitatione continua quoad potui, acquirere conatus sum. <sup>6</sup>Quod tametsi audiens ipsam Sapientiam clamitantem, “Ego diligentes me diligo et qui vigilaverint ad me, invenient me,” firma cum fiducia adorsus fuerim, me tamen huiusque fontis eius unicam stillam vix exhaustisse confiteor. <sup>7</sup>Et hanc profecto, quantulacumque sit, per minutos calami rivulos effundere in attentos atque dociles animos mihi decretum est, non ut eo officio gloriam mihi pariam, quo Titus Livius, auctor celeberrimus, a Plinio reprehenditur<sup>a</sup>, sed ut posteritati quod Cicero<sup>b</sup> optimi cuiusque opus asserit pro modulo ingenii serviam, ne talentum a Deo, qui iuxta Prophetam<sup>c</sup> scientiarum dominus est, mihi traditum in terra fodiens, in tenebras exteriores ubi fletus ac stridor dentium erit tamquam servus inutilis eiici praecipiar<sup>d</sup>.

<sup>8</sup>Iam itaque inter caetera de arte contrapuncti, qui ex consonantiis omnem musicae delectationem, Boethio teste<sup>a</sup>, regentibus conficitur, ad gloriam et honorem sempiternae maiestatis Eius, cui per ipsum contrapunctum ut in Psalmo<sup>b</sup> imperatur fit iocunda decoraque laudatio, ac omnium huius artis egregiae studiosorum utilitatem, ea pauca quae pervigili studio percepit, conscribere omnino statui.

<sup>9</sup>Quod priusquam exequar, silentio praeterire nequeo complures philosophus ut Platonem<sup>a</sup>, Pythagoram eorumque sequaces<sup>b</sup>, Ciceronem<sup>c</sup>,

1 Br<sup>l</sup> 52<sup>r</sup> BU 89<sup>v</sup> V 79<sup>v</sup> Liber...incipit om BU

4 *Ars poet.*, 309.

6 *Prov.*, 8:17

7 <sup>a</sup>*Naturalis hist.*, Praef., 12. <sup>b</sup>*Questiones tusc.*, 1:35. <sup>c</sup>*Matt.*, 25:25. <sup>d</sup>*I Regum lib.*, 2:3

8 <sup>a</sup>*Inst. mus.*, 1:3. <sup>b</sup>*Ps.*, 147:1

9 <sup>a</sup>*Rep.*, X:14. <sup>b</sup>This probably through Aristotle, *De caelo*, 11:9. <sup>c</sup>*De rep.*, VI:18; this reference comes from the portion of *De Republica* known as the *Somnium Scipionis*.

The first system of musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a bass line in bass clef. The music is in 3/4 time and features a sequence of notes in the vocal line, with the bass line providing harmonic support.

The second system of musical notation continues the vocal and bass lines. The vocal line has lyrics underneath it: "lu - ia." and "ia." The notation includes various note values and rests, with the bass line continuing its accompaniment.

<sup>5</sup>Alii vero primam notam ipsius plani cantus tres semibreves minoris prolationis, secundam duas et tertiam unam, et sic de aliis usque in finem concinunt, ut hic patet:

This section is titled "Alleluia" and contains two parts: "Contrapunctus" and "Tenor". The "Contrapunctus" is written on a treble clef staff, and the "Tenor" is written on a bass clef staff. The music is in 3/4 time and shows a rhythmic pattern of notes.

The first system of the Alleluia continuation shows the vocal line and bass line. The vocal line has a series of notes, and the bass line provides a steady accompaniment.

The second system of the Alleluia continuation continues the vocal and bass lines, showing further development of the rhythmic and melodic material.

5 patet om V

## COMPLEXUS EFFECTUUM MUSICES

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## INTRODUCTION

To judge by what Tinctoris has used as his substantiation, he must have been an exceedingly well-read man, for he has put together here a compendium of citations on music and its esthetic role that is not based on quotations from purely musical sources. No music theorists are referred to, for he uses philosophers, poets, theologians and writers on medicine as his authorities. As a scholar "licensed in laws," he obviously had worked with many sources that lie outside the realm of music proper, books such as the *Institutiones* of Quintilian, to name but one. Most references are to the past and to nonmusicians. In two places, however, in Chapters XVIII and XIX, there are remarks in regard to music and musicians of Tinctoris' own time, the only statements that would securely indicate the period of the treatise's compilation. In Chapter XVIII, "Music adds to the pleasure of a banquet," he speaks of the contemporary custom at festivities of having instrumental and vocal music as an accompaniment and background. With the topic "Music glorifies those skilled in it" in Chapter XIX, he gives a list of those musicians whom he feels to be those most famous in his own day. This list includes Dunstable, Dufay, Binchois, Okeghem, Busnois, Regis, Caron, Carlerius, Morton and Obrecht. He had already extolled the talents of most of these men in other treatises, giving them as examples of what he considers best in modern composition. His mention of Obrecht in this list is unique, for he is referred to nowhere else.

The treatise is a curious one, having no real counterpart in its own time. It is not a speculative treatise, for it makes no mention of those mathematical manipulations so necessary for this category of musical knowledge. It is evidently not intended for the embryo philosopher, the prospective metaphysician or the university student preparing the musical portion of the Quadrivium for future examinations by his professors. The absence of mention of Boethius is more than a little significant here.

Obviously, it is not for the practical musician as well. None of the matters discussed are of real moment for the performer or the composer. There is no reference anywhere to anything that could possibly be useful for the craftsman in music. The information continued in the *Complexus* is not for him.

If the audience is neither the speculative nor the practical musician, for whom has the treatise been written? The dedication of the work to his patron's daughter suggests that the audience is the amateur, the dilettante, the music-lover who wants to be able to talk about the meaning of music, but without too much study of the practicalities. The types of quotations given by Tinctoris are,

# <sup>1</sup> COMPLEXUS EFFECTUUM MUSICES

*Editus a Magistro Johanne Tinctoris in legibus  
licentato Regisque Siciliae Capellano*

## *Prologus*

<sup>1</sup>Illustrissimae dominae Beatrici de Aragonia, Regis Siciliae, Jherusalem et Ungariae probissimae filiae, Johannes Tinctoris inter legum artiumque mathematicarum professores minimus immortalem servitatem. <sup>2</sup>Scienti mihi, beatissima Beatrix, quam ardenti quamque vehementi studio ingenue arti musices operam impendas occurrit quosdam ingentes effectus ipsius compendiose tuae celsitudini exponere. <sup>3</sup>Quibus licet animum tuum instar illius a quo caelestem duxit originem, arbitror constantissimum exciteris numquam abs tam insigni opera desistere. <sup>4</sup>Quodquidem aggressus ego sum non minus amore tui quam artis inductus. <sup>5</sup>Enim vero ut quam gratissimum mihi est musicen cui me ab ineunte aetate dedidi studio tum illustris tam prudentis tamque formosae dominae, regis filiae gloriosissimam fore, sic et beneficio ipsius artis quam caeterarum potentissimam Plato, pulcherrimam Quintilianus, divinamque scientiam Augustinus asserit, tuum semper animum ab omni dolore purificatissimum expeto. <sup>6</sup>Neque me credas velim omnes effectus ipsius liberalis ac honestae musices, sic eam Aristoteles vocat hoc in opusculo, complecti verum tantummodo viginti, ut sunt:

<sup>7</sup>Deum delectare,

Dei laudes decorare,

<sup>8</sup>Gaudia beatorum amplificare,

Ecclesiam militantem triumphanti assimilare,

<sup>9</sup>Ad susceptionem benedictionis divinae praeparare,

Animus ad pietatem excitare,

<sup>10</sup>Tristitiam depellere,

Duritiam cordis resolvere,

<sup>1</sup> Br<sup>1</sup> 125r-126v G 74r-77v *Titulus in G*: Complexus viginti effectuum nobilis artis musices Editus... Capellano *om G Prologus om G*

### *Prologus*

Sic enim eam vocat Aristoteles, 8° *Politicorum*, quam Plato caeterarum artium potentissimam, Quintilianus pulcherrimam, sed Augustinus divinum appellat scientiam, tum rationibus, tum sacris auctoritatibus, tum philosophorum, historicorum ac poetarum dictis, quae, Cicerone teste, peti solent ad faciendam fidem vallatus. G *pro* 1-19