

CORPVS SCRIPTORVM DE MVSICA

27

IOHANNIS VETVLI DE ANAGNIA
LIBER DE MVSICA

Edidit

FREDERICK HAMMOND



AMERICAN INSTITUTE OF MUSICOLOGY

1977

CORPUS SCRIPTORUM DE MUSICA

GILBERT REANEY

General Editor

JOHANNIS VETULI DE ANAGNIA

LIBER DE MUSICA

Edited by

FREDERICK HAMMOND

AMERICAN INSTITUTE OF MUSICOLOGY

ARMEN CARAPETYAN

Director

Copyright © American Institute of Musicology
Hänssler-Verlag, Neuhausen-Stuttgart.

CONTENTS

ACKNOWLEDGMENTS.....	9
ABBREVIATIONS	9
INTRODUCTION.....	10
IOHANNIS VETVLI DE ANAGNIA LIBER DE MVSICA ..	25

PLATES

(following p. 99)

I. MS Vatican Barberini lat. 307, fol. 1r	101
II. MS Vatican Barberini lat. 307, fol. 16v	102
III. <i>Ibid.</i> , fol. 8r.....	103
IV. <i>Ibid.</i> , fol. 8v	104
V. <i>Ibid.</i> , fol. 9r.....	105

section “Quid sit prolatio” (Vetulus, *Liber*, 27) (cf. F. Alberto Gallo, *La Teoria della notazione in Italia dalla fine del XIII all’inizio del XV secolo*, Bologna, 1966, p. 65. n. 129)

2. Iohannes Vetulus

As in the case of so many medieval theorists, documentary evidence concerning the life of Vetulus of Anagni is virtually non-existent. Even the spelling of his name has varied between “Vetulus” and “Verulus”. The Vatican manuscript, touched up by a later hand, seems to read “Magistris Iohannis Vetuli de Anagnia”, and elsewhere in the same source he is cited as “Reverendi Magistri Iohannis Vetuli de Anagnia musice doctoris”.¹ Coussemaker, working from the Bologna manuscript, an eighteenth-century copy, rendered the author’s name as “Verulus”, in which he has been followed by later writers.² The appearance of a “Iohannes Vetulus de Anagnia” as *notarius* in a document dated August 16, 1372 in Frosinone³, even if he is not identical with the theorist, suggests that this is the correct form of the name. Further, “Vetulus” is after all the latinised form of the Italian “Vecchi”, a family still prominent in Anagni.⁴

Vetulus was a native of Anagni (sometimes “Alagna” in medieval Italian), an ancient hilltop city southeast of Rome. Despite its present somnolence, Anagni had at least one era of glory shortly before the time of Vetulus. In the thirteenth century the area gave no less than four popes to the Church, and the city was immortalised by Dante in the person of Boniface VIII Caetani, “quel d’Alagna”. As the reference in the Vatican manuscript indicates, Vetulus was a cleric, and

¹ CS III, 193.

² Heinrich Hüschen, article “Johannes Verulus de Anagnia”, MGG VII, 1958, cols. 122-123; col. 122.

³ *Regesta chartarum. Regesto delle pergamene dell’archivio Caetani*, ed. G. Caetani, III, San Casciano Val di Pesa, 1928, 21 (cited by Gallo, *Teoria*, p. 66, n. 132), and personal communication from Donna Lelia Caetani Howard.

⁴ I am indebted to Prof. Giuseppe Vecchi for this observation.

IOHANNIS VETVLI DE ANAGNIA

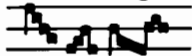
LIBER DE MVSICA

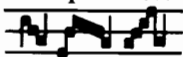
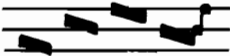
[¹De musica plana]

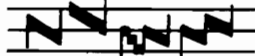

[fol. 1r] ¹Cum igitur de arte musicae tractare debeamus, primo videndum est quid sit musica, quid sit subiectum in ea, unde dicatur et ad quem finem tendat. ²Est enim musica scientia mollificans duritiem et pravitatem cordis humani corporis ad caelestia contemplantum. ³Et hoc testatur Boetius in secundo de consolatione cum esset in adversitate positus et vellet consolationem recipere; inquit, ³*Adsit rethoricae dulcedinis suadela, quae cum nostri laris musica vernacula quae nostra instituta non deserit sed tantum recto calle procedit quae nunc graviores et nunc leviores succinat modos.*^a ⁴Subiectum est quod agitur per totam scientiam, videlicet sonoritas vocum et ipsarum melodia. ⁵*Et dicitur musica a moys graece quod est aqua et logos quod est scientia alias sermo quia talis scientia inventa fuit iuxta aquas*^b, et merito. ⁶Nam sicut aqua abluit sordes et reficit corpora, sic ista scientia diluit merores mentis et erigit ipsam ad iocunditatem. ⁷Finis ad quem tendit est tota laus dei. ⁸Nam omnes voces ipsum deum laudare debent, quod probatur per sacram paginam in plerisque locis et maxime per psalmistam ubi dicitur, ^c*Tubilate deo omnis terra* et caetera. ⁹Musica est enim duplex, scilicet positiva et mensurativa, et sicut duplex est musica ita duplex est nota. ¹⁰Videlicet una quae expectat ad musicam planam et alia quae spectat ad musicam mensuratam ad quam omnes notae reducuntur. ¹¹Et dicitur nota a nosco, noscis quia per ipsam noscitur quicquid in arte musicae agitur. ¹²Et dividitur nota secundum musicam planam in sex, videlicet ut, re, mi, fa, sol, la. ¹³Nam per istas sex notas tota musica noscitur. ¹⁴Ratio huius est haec, quia secundum philosophos talis scientia inter liberales

marg a m Magistri jo. de Anagnia./

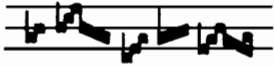
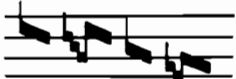
a Boethius, *De consolatione philosophiae* II, 8: Adsit igitur rethoricae suadela dulcedinis, quae tum tantum recta calle procedit cum nostra instituta non deserit cumque hac musica laris nostri vernacula nunc leviores nunc graviores modos succinat/ /b Cf. Noel Swerdlow, "Musica Dicitur a Moys, Quod Est Aqua", JAMS XX (1967), pp. 3-9, 3 and n.1./ /c Ps. XCIX:1/

¹³In ligatura autem ascendente quicumque in fine ligaturae nota quadrata sub penultima invenitur ut hic: *Ex. 7*  longa quarti modi praedictarum ligaturarum dicitur.

¹⁴Et si plicaretur praedicta nota a parte superiori ut hic: *Ex. 8*  adhuc ipsa ultima nota in ligatura descendente longa quarti modi vocatur dictarum ligaturarum, quamvis praedicta plicatura, quia habemus propriorem modum figurandi, possit evitari, etiam si inveniretur nota in corpore obliquo non caudata ex parte sinistra ut hic: *Ex. 9*  ¹⁵Tunc prima, ut supra dicitur, quinti modi praedictarum specierum ligaturarum appellatur longa.

¹⁶Omnes mediae inter praedictas sunt breves. ¹⁷Si autem duae notae in uno corpore obliquoveniuntur sive in fine plicatae ascendente ut hic: *Ex. 10*  vel etiam descendente ut patet hic: *Ex. 11*  brevis ultima vocatur.

//⁴⁹ Dicto de prima et ultima nota tam cum proprietate quam sine, et sicut longae ligatae tam primae quam ultimae per quinque species cognoscuntur, et quod omnes mediae tam ascendentes tam descendentes sunt breves, dicendum est de opposita proprietate quae cognoscitur per modum infrascriptum, videlicet et quid sit ut hic exponitur.//

¹Opposita proprietas est ubicumque in prima duarum notarum ligaturarum ascendentium tractus ascendens invenitur a parte sinistra ut hic: *Ex. 1*  aut descendentium ut patet hic: *Ex. 2* 

²Tunc primae duae notae sunt semibreves; et notae ligatae cum cauda oppositae proprietatis ambae pro uno tempore ponuntur, sed specialiter pro tempore imperfecto. ³Et plures semibreves quam duae

49, 2 duae semibreves tractu ponuntur pro uno tempore imperfecto ligatae et non plures marg a m rec/ /Ex. 2 dub/