

CORPVS SCRIPTORVM DE MVSICA

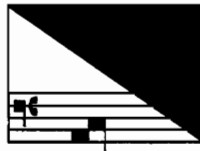
28

JOHANNIS WYLDE

MVSICA MANVALIS cum TONALE

Edidit

CECILY SWEENEY



AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER-VERLAG

1982

68.280

CORPUS SCRIPTORUM DE MUSICA

GILBERT REANEY
General Editor

JOHANNIS WYLDE

MUSICA MANUALIS cum TONALE

Edited by
CECILY SWEENEY

AMERICAN INSTITUTE OF MUSICOLOGY
ARMEN CARAPETYAN
Director

Copyright © 1982 American Institute of Musicology
Hänssler-Verlag, D 7303 Neuhausen-Stuttgart
Order-No. 68.280
ISBN 3-7751-0619-7

TABLE OF CONTENTS

	<i>page</i>
List of Diagrams	8
List of Plates	8
 INTRODUCTION	 9
WORKS CITED	13
THE MANUSCRIPTS	16
LIST OF CHANTS	31
 THE TREATISE: <i>Quia iuxta sapientissimum Salomonem</i>	
Praefatio	43
Capitula	44
Prologus super musicam Guidonis	48
De manu	55
 Part I — <i>Musica Manualis</i>	 56
Cap. 22. Cantus de mutationibus	83
 Part II — <i>Tonale</i>	 89
Cap. 10. <i>Ter terni sunt modi</i>	106

LIST OF DIAGRAMS

	<i>page</i>
1. De mutationibus	50
2. De mutationibus	52
3. Manus.....	54
4. Species semiditoni.....	97
5. Species dyatessaron.....	98
6. Species dyapente	101
7. Species dyapason.....	104
8. Generationes specierum dyapason	112
9. Septem species diapason secundum litteras initiales, mediatrices, et conversionales	116
10. Elevatio et depositio specierum dyapason	134
11. Figura Guidonis Iunioris singularum maneriarum	136

LIST OF PLATES

I. Figure 8: MS Oxford, Bodleian Library, Bodley 77, fols. 119v-120.....	113
II. Figure 9: MS London, British Museum, Lansdowne 763, fol. 28v	117
III. Figure 10: MS London, British Museum, Lansdowne 763, fol. 34.....	135

INTRODUCTION

The treatise on music contained in this volume should be of value to scholars interested in the evolution of medieval chant because it contains an exposition of the theory of Cistercian chant previously ignored by musicologists. For many years the treatise, made famous by Sir John Hawkins, has been referred to as “John Wylde’s treatise”.¹ Gilbert Reaney’s thesis, however, that Wylde was merely the copyist of the work led to the discovery of its Cistercian origin.²

The transcription of the present edition was made from the beautiful vellum copy penned by Wylde, who was precentor at the Augustinian Abbey of Waltham Holy Cross, probably between 1430 and 1450. This transcription was then collated with an anonymous copy contained in the Bodleian Library manuscript Bodley 77. The Oxford version appears to be slightly earlier than the Lansdowne manuscript, but the copy is complicated by the contributions of three different scribes, one of whom made copious editorial corrections on the entire treatise. In spite of close similarities, including identical errors in the musical examples, the manuscripts must be independent witnesses of a third, as yet undiscovered, copy written near the turn of the fourteenth century. Another copy, made in the eighteenth century by Dr. Pepusch and preserved in MS London, British Museum, Add. 4912 (ff. 2-78v), is full of inaccuracies and has been used for reference only.

The first part of the tract, called *Musica Manualis*, is devoted to the general fundamentals of music and to the art of solmization. The second part, or *Tonale*, is heavily dependent upon a treatise which was the model for the Cistercian treatises written in conjunction with the reform of the Cistercian Antiphonary and Gradual under the aegis of

¹ Cf. *A General History of the Science and Practice of Music* (London: Novello, 1853), pp. 132, 230, 240-52.

² “John Wylde”, MGG 14 (1968), col. 918.

I: ¹ [PRAEFATIO]

L 3-3v, O 106

²Quia iuxta sapientissimum Salomonem, *Dura est ut infernus aemulatio*, saepius mecum cogitabam dum cuderetur istud opusculum, satiusne foret ut nomen auctoris fronte praetenderet, an suppresso nomine muta pagina loqueretur? ³Nimirum totiens duritiam expertus, totiens eius moribus attrectatus, sed veritus ne timiditatis inertiae deputaretur suppressio nominis quasi fabricatorem me profiterer erroris qui meum nomen opusculo meo non auderem praefigere, magis autem quorundam fratrum simplicium cum rogatu delectione compulsus, spretis transmarinorum canum latratibus, quorum dentes anteriores sunt contriti ne palam mordeant, communis utilitatis intuitu paucorum petitionibus adquevi, quamvis non ignorem partibus quoque cismarinis virosam sobolem posse succrescere, quippe cum virtute vivente ac vigente nullatenus mori possit invidia. ⁴Sed quocumque se verterit illa subsequatur, et ista nimirum cum progenitore suo diabolo permanens immortalis.

⁵Huius autem opusculi summam, ne lectoribus fastidiosus onerosus existerem, sub duabus distinctionibus edere curavi, quarum primam licet aliis verbis eisdem tamen sensibus vel sententiis, in partibus transmarinis olim me memini cuidam fratri familiarissimo mihi scripsisse. ⁶Secundam vero distinctionem, quae specialiter Tonale dicitur quia de tonis loquitur de quibus in prima pauca vel nulla dicuntur, in partibus anglicanis nuper composui. ⁷Pars enim prior specialiter agit de musica manuali, videlicet de Gamma, quae laevae manus traditur articulis, et de ceteris ad idem negotium pertinentibus, unde et manualis musica nuncupatur.

⁸Nemo vero quaerat in huius opusculi tractatu florum rethoricorum leporem non magis quam in aere volantem leporem, quin potius

I: 1 Praefatio om L, O/ /Titulus Incipit prologus super Musicam Gwydonis
Monachi, Monacordum dictam L/ /2 Primae litterae maiusculae om O/ /inferus L,
O/ /5 prima L/

I: 2 Canticum canticorum 8:6

48: ¹ Expositio figuræ sive formulæ Guydonis supra.
Capitulum vicesimum

L 35-35v, O 126v-127

²Hæc figura luce clarius indicat certam cuiuslibet toni dimensionem. ³Habes enim cantuum metas hinc inde positas, quæ, quia de numero dispositionum non sunt, recte seorsum ponuntur. ⁴Nigro quoque scribuntur colore quatinus eas a ceteris indigniores agnoscas. ⁵Initiales autem finales, in quibus scilicet finiuntur auctenti, secunda tibi linea latitudine rubeas habens litteras demonstrat. ⁶Mediatrices vero finales in quibus terminantur plagales in quinta linea rubeo colore reperies insignitas. ⁷Ceteræ litteræ singularum dispositionum medium locum tenentes virides describuntur.

⁸Igitur a rubeis litteris incipientibus a D, semicirculus in superioribus usque ad metas superiores per novem litteras protensus elevationem indicat auctentorum. ⁹Ab eisdem vero litteris parvissimus semicirculus viridis reclinatus ad metas inferiores eorundem significat auctentorum depositionem. ¹⁰Porro semicirculus inferior a linea quinta mediatrices finales continente resupinatus usque ad metas superiores per sex litteras ostendit elevationem plagalium. ¹¹Ab eadem vero linea quinta, quæ desinit in c, semicirculus minor deorsum resupinatus usque ad litteras inferiores per litteras quinque depositionem præterdit eorundem plagalium. ¹²Semicirculus autem sinister, latitudinem formulæ comprehendens iuxta metas inferiores, maneriarum distinctionem continet secundum litteras initiales. ¹³Cuius contrarius a dextris iuxta metas superiores earundem distinctionem tenet maneria-

48: 1 Expositio formulæ Guidonis O/ /2 cuiuslibet O/ /3 seorsum O/ /5
latitudinis O/ /11 sub *pro* Ab O/

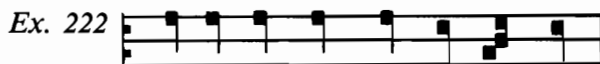
Fig. 11 *om* sed f. 35 est semivacuum L/

48: 1 Cf. Guido Augensis, *Regulæ*, CS II, 165, 167a-169a.

inferiore secunda. ⁶In inferiore quinta raro solet incipere, in superiore nunquam.

⁷Universis autem principiis antiphonarum duæ sunt differentiae.

⁸Et illa quidem principia quæ fiunt in quarta superiori, quæ est c, sive continentur pluribus vocibus, ut antiphona:

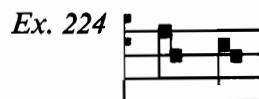


Be-a - tus vir qui im - ple - vit

⁹sive statim remittantur, sicut antiphonæ:

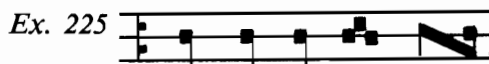


Do-mi - ne li - be - ra



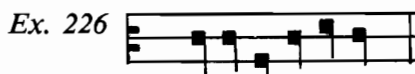
O vos

¹⁰sive superius per tonum circumflectantur, et inferius per semitonium, sicut antiphona:



Re - ges vi - de - bunt

¹¹Omnia sub illa comprehenduntur differentia:



E u o u a e

¹²Omnia vero reliqua principia, quacumque fiant littera, quocumque divertunt quibuscumque circuitionibus utantur, unam tantum sortiuntur in Antiphonariis nostris differentiam sequentem:



E u o u a e

59: 6 In feriore O/ /7 serviunt pro sunt O/ /8 antiphona om O/ /11 quinta pro illa O/ /12 alia pro reliqua O/ /divertiunt O/ /(ut)antur unam tantum abscissum O/ /differentiam que talis est pro differentiam sequentem O/

Ex. 223 in marg O/

/Ex. 224 om? O/

Ex. 225 in marg f. 138 O/

/Ex. 227 abscissum O/