

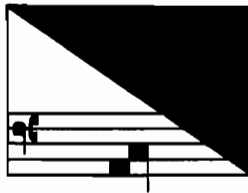
CORPVS SCRIPTORVM DE MVSICA

31

Johannes Hothby  
OPERA OMNIA DE MVSICA MENSVRABILI

Thomas Walsingham  
REGULAE DE MUSICA MENSURABILI

Edidit  
GILBERT REANEY



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**CORPUS SCRIPTORUM DE MUSICA**

**GILBERT REANEY**

*General Editor*

**Johannes Hothby**

**OPERA OMNIA DE MUSICA MENSURABILI**

**Thomas Walsingham**

**REGULAE DE MUSICA MENSURABILI**

Edited by

**GILBERT REANEY**

**AMERICAN INSTITUTE OF MUSICOLOGY**

**Armen Carapetyan**

**Director**

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**JOHANNES HOTHBY  
OPERA OMNIA DE MUSICA MENSURABILI**

## INTRODUCTION

The mensural treatises of John Hothby are all typical medieval compendia. They discuss the eight principal noteforms of Hothby's time and their values without going into unnecessary detail. The closest to Hothby's own time is undoubtedly the Florence treatise *Regulae cantus mensurati*, no. 1 in this volume. Although Hothby lists three notes shorter than the minim, namely the semiminim, croma and semicroma, he still continues the 14th century fight against the word semiminim. Clearly a man who died as recently as 1487 had to admit the note-values smaller than a minim, and therefore he explains them as proportional subdivisions of the minim, e.g. *minima bis vel ter prolata*. All of these are available in a duple or triple subdivision; even the semicroma can occur in groups of two or three when the croma is divided up, as can be seen from *Ex. 2*.

In chapter 2 the usual division of the breve into the four prolations with their respective mensuration signs is followed by a discussion of the more elaborate late 15th century signs. 03, 02, C3 and C2 are familiar from sources of practical music, but groups of three letters and numerals, such as C22, are rare outside theoretical treatises. Interestingly enough, one of Hothby's own compositions, a three-part *Ora pro nobis*<sup>1</sup>, is an example of these and other proportional signs. It is clear why Hothby approved of these triple signs: they indicated the perfection or imperfection of values from the maxima down to the breve, and even prolation could also be shown by the presence or absence of a dot in the circle or semicircle. Although many theorists from Guilelmus Monachus to Glareanus and Sebald Heyden continued to recommend this system<sup>2</sup>, it must have seemed too cumbersome to practical musicians. Moreover, the use of the circle and semicircle to indicate *tempus* was too ingrained to permit the use of these signs to show *maximodus*.

1. John Hothby, *Collected Musical Works*, ed. A. Seay (1964), no. 2.

2. Cf. J. Wolf, *Geschichte der Mensural-Notation I* (Leipzig, 1904), 97.

JOHANNES HOTHBY

1.

REGULAE CANTUS MENSURATI  
(Florence ms)

## THE MANUSCRIPT

Florence, Biblioteca Laurenziana, Plut. XXIX. 48 **FI**  
(Description in CSM 26, pp. 53-59)

Sequuntur regulae cantus mensurati eiusdem Ottobi

### *Capitulum I* *De figuris*

**FI 119v**

<sup>1</sup>Octo sunt partes prolationis sive figurae cantus simpliciter mensurabilis sive cantus figurati, videlicet maxima, longa, brevis, semibrevis, minima, semiminima, croma et semicroma. <sup>2</sup>Multae aliae possunt etiam fieri secundum libitum ponentis, tamen hii sunt saepe et saepius in communi usu, ut hiis patet figuris exemplum:

*Ex. 1* 

<sup>3</sup>Nam sicut omne totum est in partes infinitas divisibile, sic maxima potest per infinitas partes dividi, sed haec partes sufficiunt quas vox humana proferri potest, et ideo vox ipsa partes maximae determinat. <sup>4</sup>Et si vis alias componere figuras, habeant formam modo tuo, cum hoc tamen quod habeat similitudinem aliquam cum figuris in praesenti usitatis, ne videaris removeri ab auctoritate doctissimorum priscorum.

<sup>5</sup>Maxima vero inmediate dividitur in tres partes vel in duas; si in tres, dicitur perfecta, si in duas, imperfecta, quia in trinario constat perfectio, in binario vero imperfectio. <sup>6</sup>Et quia inmediate sic dividitur, partes illae dividuntur propinquae, quia ipsam inmediate maximam appellantur. <sup>7</sup>Namque longi, ut dictum est,

*1: 2 hiis pro hii sunt ms/*



2a.

**DE CANTU FIGURATO SECUNDUM HOTHBI**  
(Faenza ms)

## THE MANUSCRIPT

Faenza, Biblioteca Comunale, 117  
(Description in CSM 26, pp. 97-100)

**Fa**

<sup>1</sup>De cantu figurato secundum eundem fratrem  
Johannem Hothbi Carmelitam

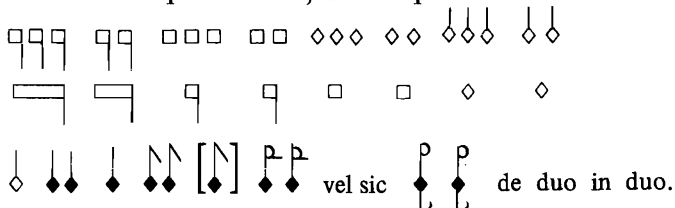
*Capitulum 1*  
*De figuris*

**Fa 26 (25)**

<sup>2</sup>Octo sunt figurae mensurabilis cantus, videlicet maxima, longa, brevis, semibrevis, minima, semiminima, croma et semicroma, ut hic:

*Ex. 1*      

<sup>3</sup>Duplex est maxima, scilicet perfecta et imperfecta. <sup>4</sup>Maxima perfecta valet tres longas, et tunc est de modo maximarum perfectarum. <sup>5</sup>Maxima imperfecta valet duas longas, et tunc est de modo maximarum imperfectarum. <sup>6</sup>Dupla est longa, scilicet perfecta et imperfecta. <sup>7</sup>Longa perfecta valet tres breves, et tunc est de modo longarum. <sup>8</sup>Longa imperfecta valet duas breves, et tunc est de modo longarum imperfectarum. <sup>9</sup>Duplex est brevis, scilicet perfecta et imperfecta. <sup>10</sup>Brevis perfecta valet tres semibreves, et tunc est de tempore perfecto. <sup>11</sup>Brevis imperfecta valet duas semibreves, et tunc est de tempore imperfecto. <sup>12</sup>Duplex est semibrevis, perfecta et imperfecta. <sup>13</sup>Perfecta valet tres minimas, et tunc est de maiori prolatione. <sup>14</sup>Semibrevis imperfecta valet duas minimas, et tunc est de minori prolatione, ut hic patet:

*Ex. 2*      

2b.

DE CANTU FIGURATO SECUNDUM HOTHBI  
(Venice ms)

<sup>1</sup>Regulae Magistri Johannis Hoctobi anglici cantus *figurati*

*Capitulum 1*  
*De figuris*

V 77

<sup>2</sup>Figurae cantus figurati sunt octo, videlicet maxima, longa, brevis, semibrevis, minima, semiminima, croma, semicroma, et in hiis patent figuris, ut hic:



<sup>3</sup>Maxima est duplex, videlicet perfecta et imperfecta. <sup>4</sup>Perfecta valet tres longas, et tunc dicitur de modo maximarum perfecto. <sup>5</sup>Maxima imperfecta valet duas longas, et tunc dicitur de modo maximarum imperfecto, ut hic:



<sup>6</sup>Longa est duplex, scilicet perfecta et imperfecta. <sup>7</sup>Perfecta habet tres breves, et tunc dicitur de modo longarum perfecto. <sup>8</sup>Longa imperfecta valet duas breves, et dicitur de modo longarum imperfecto, ut hic:



<sup>9</sup>Brevis est duplex, scilicet perfecta et imperfecta. <sup>10</sup>Perfecta valet tres semibreves, et tunc dicitur de tempore perfecto. <sup>11</sup>Imperfecta valet duas semibreves, et tunc dicitur de tempore imperfecto, ut hic:



*l: 4 numero pro modo ms!*

3.

REGULAE CANTUS MENSURATI SECUNDUM  
IOANNEM OTTEBY  
(London mss)

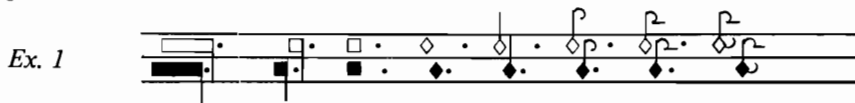
f.43v-48	Vacant.
f.48v	De pedibus metricis et notis musicalibus comparatio. Inc. "Dactilis ex .■. et ■■." Expl. "Dispondeus ex ■■■■."
f.49-69	Vacant.
f.69v, 70v, 72v	Non agunt de musica.

<sup>1</sup>*Regulae cantus mensurati secundum Johannem Otteby*

*Capitulum I*  
*De figuris et eius proportionibus*  
 L<sub>1</sub> 62v, L<sub>2</sub> 22v

<sup>2</sup>Figurae enim cantus choralis sunt 8, sed proprie 5 dumtaxat, quae dicuntur partes prolationis, id est cantilenae vel orationis, id est oris rationis, quia ab ore hominum praecipue prolatae sunt.

<sup>3</sup>Et hee sunt, videlicet maxima, longa, brevis, semibrevis et minima; reliquae vero semiminima, croma et semicroma tali pacto:



<sup>4</sup>Numeri loco quorum hee figurae poni solent sunt tres, videlicet perfectus numerus, imperfectus numerus, et mixtus.

<sup>5</sup>Numerus vero perfectus est cuius radix est ternarius, ad quem aequaliter descendere potest per tres partes aequales, vel ipse ternarius omnium radix ad tres unitates descendere valet, et sunt hii, videlicet 3, 9, 27, 81, ac deinceps. <sup>6</sup>Nam 81 descendere potest utrimque aequaliter per tres partes, usque quo veniat ad eius radicem, id est ad tres simplissimas unitates. <sup>7</sup>Nam in primis dividitur inter viginti et septem pro qualibet parte, et 27 in quavis illarum partium in tres novenarios pro qualibet parte. <sup>8</sup>Deinde

1: 2 orationibus *pro*-nis L<sub>1</sub>/ /4 imperfectus, et mixtus L<sub>1</sub>/

4.

**DEL CANTO AFIGURATO  
(Rome ms)**

## THE MANUSCRIPT

Rome, Biblioteca Vallicelliana, O 29  
(Description in CSM 26, 73)

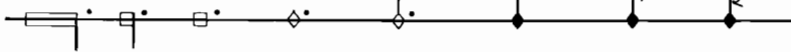
**R**

<sup>1</sup>*Del canto afigurato*

**R 15-16v**

<sup>2</sup>Notta che nel canto afigurato sono octo figure de note: cioè maxima, longa, breve, semibreve, minima, semiminima, croma et semicroma. <sup>3</sup>La maxima vale octo tempi, la longa val' quatro tempi, la breve val' dui tempi, la semibreve val' un tempo, la minima vale mezo tempo, la semiminima vale un quarto di tempo, la croma vale uno octavo di tempo, la semicroma vale uno sextodecimo di tempo. <sup>4</sup>Et acciò vedendole li possi cognoscere, questa è la figura di ciascaduna.

*Ex. 1* Maxima, longa, breve, semibreve, minima, semiminima, croma, semicroma



<sup>5</sup>Nota che quando è uno puncto apresso ala maxima, il dicto puncto vale quatro tempi; et il puncto apresso ala longa vale dui tempi, et il puncto apresso ala breve vale uno tempo, et il puncto apresso ala semibreve vale mezo tempo, et il puncto apresso ala minima vale un quarto di tempo. <sup>6</sup>Li puncti si segnano a questo modo come vedi qui disopra signatto.

<sup>7</sup>Et nota che nel canto sono certi signi quali si chiamano pause. <sup>8</sup>Et sono sette sorte de pause; cioè pausa de maxima la quale vale octo tempi, pausa de longa la quale vale quatro tempi, pausa de breve la quale vale un tempo, pausa de semibreve la quale vale mezo tempo, pausa de minima la quale vale un quarto di tempo, pausa de semiminima la quale vale uno octavo di tempo, et pausa de croma la quale vale uno sextodecimo di tempo. <sup>9</sup>Et acciò li possi cognoscere, sono queste qui signate disotto.



THOMAS WALSINGHAM  
REGULAE DE MUSICA MENSURABILI

## INTRODUCTION

The musical theorist Thomas Walsingham, whose treatise appears in John Wylde's manuscript (London, British Library, Lansdowne 763), is doubtless the same man as the chronicler and precentor of St. Albans Abbey who died c. 1422. According to the main source for his biography<sup>1</sup>, he was "scriptorarius" or superintendent of the copying-room at the abbey, where he remained for most of his working life, with the exception of the years 1394-1409 when he was prior of Wymondham near Norwich. His historical works are substantial and include (1) a lost *Chronicon majora* (up to the year 1388), (2) a *Chronicon Angliae* (1328-1388)<sup>2</sup>, (3) *Gesta abbatum monasterii Sancti Albani* (1304-1394), a history of the abbots of St. Albans<sup>3</sup>, (4) a chronicle in the ms London, British Library, Royal 13.E.IX (compiled in or after 1394), (5) a *Historia Anglicana*<sup>4</sup> based on the preceding chronicle and (6) *Ypodigma Neustriae*<sup>5</sup>, supposedly a history of the dukes of Normandy but really concerned with Henry V's campaign in France.

Walsingham's compact treatise on mensural practice around 1400 is a substantial contribution to our knowledge of late mediaeval English music theory. The 17 chapters into which I have divided the work, some of them rubricated by the copyist John Wylde himself, can be summarised as follows:

1. Noteforms from *larga* to *crocheta*.
2. Ligatures and their meanings.
3. Perfect and imperfect note-values from *longissima* to *crocheta* in general.
- 4-6. The same in detail.
7. Rests.
- 8-12. *Cantus perfectus* and *imperfectus* and their subdivisions into combinations of perfect and imperfect time with perfect or imperfect prolation.

## THE MANUSCRIPT

London, British Library, Lansdowne 763 L  
(Description in CSM 28, 16-24; also in CSM 4, 31-33)

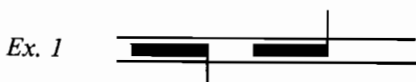
<sup>1</sup>Regulae Magistri Thomae Walsingham de figuris compositis et non compositis, et de cantu perfecto et imperfecto, et de modis incipiunt.

### *Capitulum I* *De figuris non compositis*

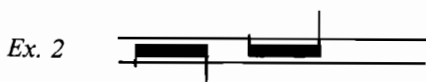
L 98v

<sup>2</sup>Cum sit necessarium iuuenilibus ad facultatem organicam tendentibus notitiam figurarum, scilicet notarum, possidere, ideo notandum quod quaedam componantur et quaedam non: hoc est, quaedam ligantur et quaedam non. <sup>3</sup>Primo dicendum est de illis extra ligaturas, deinde in ligaturis, deinde de cantu perfecto et imperfecto, deinde de modis. <sup>4</sup>De figuris extra ligaturas primo dicendum est quot sunt earum species. <sup>5</sup>Videndum est quod 5, scilicet larga, longa, brevis, semibrevis, minima. <sup>6</sup>Et nunc addita est species sexta quae crocheta vocatur, et ad nil deserviret si compositores utique circumspicerentur, quia ultra minimam non est ulterius de iure divisio facienda.

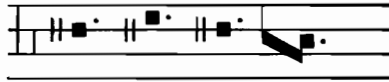
<sup>7</sup>Sequitur de largis et longis. <sup>8</sup>Omnis larga aut habet tractum descendens vel ascendens ex parte dextra longiorem, ut hic:



<sup>9</sup>Et omnis larga plicata habet duas tractus descendentes vel ascendentes ex parte dextera longiorem, ut hic:



Ex. 101



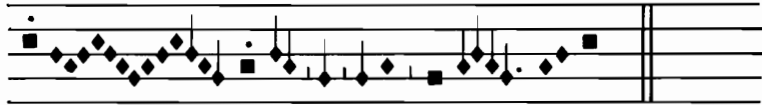
¶ pauzæ perficiunt illas, ut dicitur de longis. Tres pauzæ semibreves pro breve perfecta. Et hoc est regula prima in modo perfecto species.

Ex. 102



Perfectio. Nota quod illæ pauzæ semibreves pertinent ad secundam brevem subsequentem.

Ex. 103



Ad eandem speciem vel maiorem similiter perfectam.

Ex. 104



Perfectio      Divisio      Perfectio      Perfectio et divisio

<sup>8</sup>Nota quod illa regula est generaliter: omnis species ante eandem speciem vel maiorem est perfecta nisi tertio modo, et hoc quia constat ex omnibus *aequalibus* computatis computandis. <sup>9</sup>Alia regula est illa: punctus post notam positus aliquando tantum perficit, alias tantum dividit, aliquando simul perficit et dividit. <sup>10</sup>Alia regula: punctus supra notam positus denotat quod nihil descendit ab ultima specie illius; ut si longa sit, nil descendit de ultima breve, et sic de singulis. <sup>11</sup>Et *quaelibet* talis nota est imperfecta. <sup>12</sup>De alteris dictum est superius.