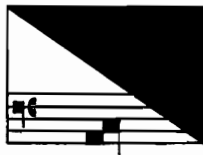


CORPVS SCRIPTORVM DE MVSICA

33

ANONYMVS  
COMPENDIVM MVSICES  
Venetiis, 1499–1597

Edidit  
DAVID CRAWFORD



AMERICAN INSTITUTE OF MUSICOLOGY  
HÄNSSLER-VERLAG

1985  
68.330

CORPUS SCRIPTORUM DE MUSICA

GILBERT REANEY  
General Editor

THE ANONYMOUS  
COMPENDIUM MUSICES  
Venice, 1499–1597

Edited by  
DAVID CRAWFORD

AMERICAN INSTITUTE OF MUSICOLOGY  
ARMEN CARAPETYAN  
Director

Copyright © 1985 American Institute of Musicology  
Hänssler-Verlag, D-7303 Neuhausen-Stuttgart  
Order No. 68.330  
ISBN 3-7751-0964-1

## TABLE OF CONTENTS

LIST OF ILLUSTRATIONS .....	9
PREFACE .....	11
THE SOURCES .....	12
ORIGINS AND MODIFICATIONS OF THE TEXT .....	30
EDITORIAL PROCEDURES .....	34
PLATES .....	following 35
<i>COMPENDIUM MUSICES</i> .....	36
CRITICAL NOTES .....	58

## LIST OF ILLUSTRATIONS

PLATE I	THE GUIDONIAN HAND . . . . .	35a
PLATE II	THE GAMUT . . . . .	35b

## PREFACE

The anonymous *Compendium musices* holds a special place in the history of music theory, not only because its first edition was an incunabulum, but also because the text enjoyed special popularity among the Venetian presses; it seems to have run about 29 editions from 1499 to 1597. Evidently it was the most frequently published theory treatise in Renaissance Italy. The *Compendium* was also exceptional because it received papal endorsement; a decree by none other than the music-loving Pope Leo X promoted its use. The purpose of the present study is limited to clarifying the text and its sources. The *Compendium* has received almost no prior musicological attention, so an article discussing its historical role is being prepared for publication separately.

I am grateful to the Rackham Graduate School of the University of Michigan for a research fellowship which enabled me to conduct the European research during the summer of 1981. The American Philosophical Society also provided a grant to support this project. A large number of librarians, both in the U.S. and Europe, cheerfully responded to my requests for help; their institutions are identified in the list of sources given below. Among colleagues who provided special help, Professors Howard Brown, Ruth Craig, Charles Hamm, Albert Seay, and Thomas Warburton deserve special thanks. A graduate student, Bruce Flamma, doublechecked bibliographical citations and also prepared the musical examples.

Some modern aids alleviated the clerical toil inherent in this kind of work. All the preparation was facilitated by automated word processing; this method also produced, without extra labor, an index of technical words and their contexts, thereby assisting the search for quotations from earlier treatises. Gregory's Scribe, a micro-computer program co-authored by Jon Zeeff and myself, copied the musical examples. Finally, one edition, Giunta's *Sacerdotale* of 1585, came to my attention through the OCLC library network data base. To the Computing Center and the School of Music, University of Michigan, go my thanks for these admirable tools.

## ORIGINS AND MODIFICATIONS OF THE TEXT

About two-thirds of the verbiage and all but two of the musical examples have been found in earlier writings, notably Ugolino of Orvieto's *Declaratio Musicae Disciplinae*<sup>18</sup> and the *Lucidarium Musicae Planae* by Marchetto of Padua.<sup>19</sup> Relationships to such earlier material are tabulated below; numberings for the *Compendium's* sentences and musical examples derive from the following modern edition. If the *Compendium's* version paraphrases part of the original, this is indicated by the phrase, "Adapted from . . ."

1: Adapted from *Lucidarium, Tractatus VIII, Capitulum IV, 2*.

2–5: Adapted from *Declaratio XV, 3–6*.

6–8: *Lucidarium, Tractatus XIV, 5–8*.

9–16: Common-knowledge verses.<sup>20</sup>

17–18: Departs from *Declaratio XI, 3–4*, which includes gamma, thereby describing a gamut of 21 notes and 8 letters.

19–20: Adapted from *Declaratio VII, 3–4*.

21–27: Adapted from *Lucidarium, Tractatus XIX, 12–15, 17–18*.

40–47: A standard account of the seven *deductiones*,<sup>21</sup> but the exact source is not yet located.

48: Caption, *Declaratio XVIII*; sentence 48, *Declaratio XVI, 8*.

49: *Lucidarium, Tractatus VIII, Capitulum II, 3*.

52–55: *Declaratio XVIII, 2–5*.

Exx. 1–26: *Declaratio XVII*.

61–63 and caption: *Lucidarium, Tractatus IX, 1–2, 6–7*.

<sup>18</sup> Edited in Albert Seay, *Vgolini Vrbevanis: Declaratio Musicae Disciplinae*, in *Corpus Scriptorum de Musica* 7 (1959).

<sup>19</sup> Edited in Jan Herlinger, *The "Lucidarium" of Marchetto of Padova: a Critical Edition, Translation, and Commentary* (Ph. D. dissertation, University of Chicago, 1978), 2 vols.

<sup>20</sup> For lists of writings quoting these, see Michel Huglo, *Les Tonaires, Inventaire, Analyse, Comparison* (Paris, 1971), p. 425; Wilfried Kaiser, *Dietrich Tzwyvel und sein Musiktractat* (Marburg, 1968), *Marburger Beiträge zur Musikforschung* II, 261; and William Waite, "Two Musical Poems of the Middle Ages," *Musik und Geschichte: Leo Schrade zum sechzigsten Geburtstag* (Köln, 1963), p. 28.



<sup>21</sup> See Oliver Ellsworth, "'The Origins of the Coniuncta: a Reappraisal,'" *Journal of Music Theory* 17 (1973), 88–89.

## COMPENDIUM MUSICES

[See Plate I]

<sup>1</sup> Proprietas in musica est derivatio plurium vocum, ab uno eodemque principio. <sup>2</sup> Existentibus igitur modis sive proprietatibus tribus totius cantus, pro ipsarum habenda notitia, cuilibet unica est littera assignata. <sup>3</sup> Nam proprietati naturae data est littera C, B molli F, et # quadro G, quibus vocum principium proprietatum conceditur, scilicet, ut vox, quam ceterae sibi ordinatae voces, videlicet, re mi fa sol la per eandem proprietatem sequuntur; ut enim vox in C locata cum suis ordinatis vocibus, scilicet, re mi fa sol la per proprietatem naturae in gravi vel acuto cantatur. <sup>4</sup> In F per B molle, in G per # quadrum, unde versus:

<sup>5</sup> Naturae modum per C cantare solemus,  
F B molle notat, sed G quadrum ostendit.

<sup>6</sup> Nota quod signa sive claves, ut vulgo dicitur, demonstrantes sedem totius cantus universaliter usitatae sunt duae, videlicet F grave, loco cuius litterae talis figura ponitur  et C acutum, pro quo fit tale signum.  <sup>7</sup> Per ipsarum autem discretam repositionem per lineas potest omnis cantus cuiuscunque sit toni rationabiliter collocari. <sup>8</sup> Distant enim abinvicem per diapente, nam F in gravibus, C in acutis constituta sunt.

### Versus

<sup>9</sup> Re la vult primus, re fa retinetque secundus,  
<sup>10</sup> Per sextam mi fa terno, quarto dato mi la,  
<sup>11</sup> Fa fa fert quintus, fa la praebet tibi sextus,  
<sup>12</sup> Ut sol septenus, ut fa captatque supremus.

De intonatione psalmorum dantur hi versus, videlicet,

<sup>13</sup> Primus cum sexto, fa sol la semper habeto,  
<sup>14</sup> Tertius et octavus, ut re fa, atque secundus,