

CORPUS SCRIPTORUM DE MUSICA

34

JOHANNES DICTUS BALLOCE
ABREVIATIO MAGISTRI FRANCONIS

Edidit

GILBERT REANEY

ANONYMUS
COMPENDIUM MUSICAE MENSURABILIS
ARTIS ANTIQUAE
(Ms. Saint-Dié, Bibl. Municipale, 42)

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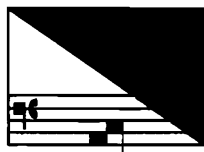
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ANONYMUS
TRACTATUS ARTIS ANTIQUAE CUM EXPLICATIONE
MENSURAE BINARIAE
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General Editor

JOHANNES DICTUS BALLOCE
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Tractatus Artis Antiquae cum Explicatione
Mensurae Binariae
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AMERICAN INSTITUTE OF MUSICOLOGY
Armen Carapetyan, Ph.D.
Director

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JOHANNES DICTUS BALLOCE
ABREVIATIO MAGISTRI FRANCONIS

INTRODUCTION

Of the many versions of the Franconian compendium which begins *Gaudet brevitae moderni*, few are credited with an author's name. It is therefore noteworthy that the early Ars Nova manuscript Paris, Bibliothèque Nationale, latin 15128, attributed the present version to one Johannes dictus Balloce. Nothing is known of this writer, though he may have been the copyist of all the musical treatises in the manuscript. Of the five short *tractatuli*, four have now been reprinted in CSM.¹ The remaining work contains extracts from the treatise of Lambertus.²

The present treatise is one of the earlier versions of the compendium, though no doubt preceded by the work of Petrus Picardus³ and the anonymous version in the well-known St. Victor manuscript Paris, Bibliothèque Nationale, latin 15139.⁴ Nevertheless, it is unlikely that the compendium originated much before 1300, for Franco's own *Ars cantus mensurabilis*⁵ is not now generally dated before about 1280.⁶ What is remarkable is that most sources are much later than 1300, and date from a period when the Franconian motet must have been considered obsolete. Nevertheless, the obviously convenient format of this brief introduction to mensural notation must have endeared it to generations of music students. Franco's name is rarely

¹ Apart from the present work, the anonymous *De valore notularum tam veteris quam novae artis* (Anon. II of CS III) and *Compendium musicae mensurabilis tam veteris quam novae artis* (Anon. IV of CS III) appear in CSM 30 (1982), edited by myself. Another anonymous treatise, the *De arte musicae breve compendiolum* (Anon. III of CS III) was edited by André Gilles as part of the edition of Philippe de Vitry's *Ars Nova* in CSM 8 (1964).

² Cf. CS I, 252–258.

³ New edition by F. Alberto Gallo in CSM 15 (1971), 16.

⁴ Fol. 272–275. Edited as Document V in CoussH, 262.

⁵ New edition by G. Reaney and A. Gilles as CSM 18 (1974).

⁶ Cf. *Ibid.* 10; and W. Frobenius, 'Zur Datierung von Francos *Ars cantus mensurabilis*', *Archiv für Musikwissenschaft* 27 (1970), 122 ff.

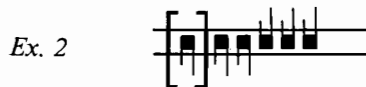
ABREVIATIO MAGISTRI FRANCONIS
A JOHANNE DICTO BALLOCE

Capitulum 1
De simplicibus figuris
P 122v

¹Gaudent brevitate moderni. ²Quandocumque punctus quadratus vel nota quadrata, tractum habens descendentem *vel ascendentem* a parte dextra, longa dicitur, ut hic:



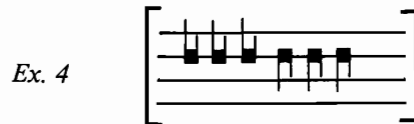
³Longa vero ascendendo vel descendendo plicata, sicut plicatur, ut hic:



⁴Quandocumque punctus quadratus invenitur qui caret omni tractu, brevis dicitur, ut hic:



⁵Brevis plicata ascendendo vel descendendo hoc modo dicitur plicare:



⁶Semibrevis dicitur vero: ad modum losenge formatur, ut hic:



1: Ex. 4 vacat ms/

**ANONYMUS
COMPENDIUM MUSICAE MENSURABILIS
ARTIS ANTIQUAE**

(Ms Saint-Dié, Bibl. Municipale, 42)

INTRODUCTION

This treatise is one of two beginning with the words *Gaudent brevitare moderni* in the 15th century manuscript Saint-Dié 42. Both were edited by Coussemaker as Anon. II (part 1) und III of CS I.¹ The present work is Coussemaker's Anon. III, and in spite of its obviously close relationship to Anon. II (part 1), is clearly a distinct treatise. Although these abbreviations of Franco's mensural theory were common enough from c. 1300 to 1500, it is unusual to find two in the same source, which also contains the complete *Ars cantus mensurabilis*.² The origins of the Saint-Dié ms have not been investigated, but it contains nothing but music theory and was copied by a monk called Jordanus of Blankenburg.³ It reveals a knowledge of Italian as well as French theory, and has links with German sources.⁴ Jordanus gives us some useful biographical details about Franco, if they can be relied on, in view of the fact that Jordanus lived some 150 years after Franco. At all events, he says that Franco was chaplain to the Pope as well as a preceptor at the hospital of St. John of Jerusalem in Cologne.⁵ The last treatise in the manuscript, a short one on proportions, is also attributed to Franco, who is called a Dominican there.⁶

The present compendium is not as reliable generally as Anon. II (part 1), and is unusual in omitting the short chapter on rests. The musical examples in the final chapter on the rhythmic modes do not give correct pitches, and are a different batch from those in Anon. II.⁷

¹Pp. 303–307 and 319–324.

²Fol. 43v–53v. New edition by G. Reaney and A. Gilles as CSM 18 (1974).

³According to notes at the end of Marchetus of Padua's *Lucidarium* (f. 33v) and the tonary attributed here to Odo (f. 106v). The tonary was published in CS II, 117 ff.

⁴For instance, two treatises on proportions are found in German mss, one at Berlin and one in Regensburg (cf. RISM B III¹, 133).

⁵Fol. 53v.

⁶Fol. 131.

⁷Cf. CS I, 307. It is noteworthy that the version of the treatise found in the Munich ms, Staatsbibliothek, Clm. 5539, f. 24–27, contains exactly the same examples as Anon. II. Such

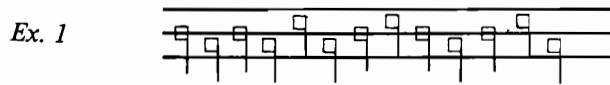
⟨COMPENDIUM MUSICAE MENSURABILIS ARTIS
ANTIQUAE⟩

Capitulum 1

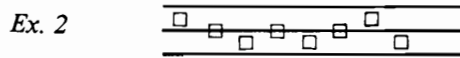
De simplicibus figuris

S 54

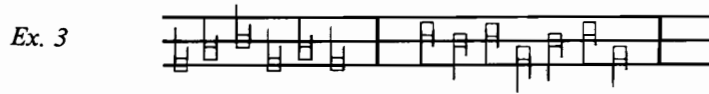
¹Gaudent brevitare moderni. ²Quandocumque nota quadrata vel punctus quadratus invenitur, quod idem est, habens tractum a parte dextra descendente, longa vocatur, ut hic:



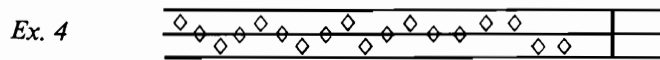
³Si autem praedicta careat omni tractu, brevis dicitur, ut hic:



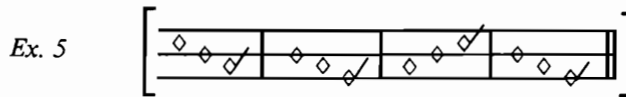
⁴Brevis plica ascendens, vel descendens, sic formatur:



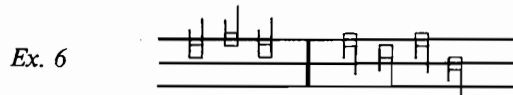
⁵Semibrevis vero sic formatur, et plicari non potest, ut hic:



⁶nisi quando tres supra unam syllabam ordinantur, ut hic:



⁷ Longa plica ascendens, vel descendens, formatur sic:



1: 2 parte: per- ms/

ANONYMUS

COMPENDIUM MUSICAE MENSURABILIS
ARTIS ANTIQUAE

(Wien, Nationalbibliothek, Codex 5003)

INTRODUCTION (Wn–I)

The significance of Franconian and post-Franconian mensural compendia may be discerned within the context of the theoretical heritage of Franco of Cologne and Petrus de Cruce. Moreover, the significant, cachet-like title “*Gaudent brevitatem moderni*” is common to them both. Along with the elaborate, traditional verbalization of the *Regulae artis*,¹ Franco of Cologne’s epoch-making opus² and what I feel are Petrus de Cruce’s anonymously bequeathed mensural-theoretical comments³ advance markedly in the direction of *usus*. In “*Ars cantus mensurabilis*”, ca. 1280,⁴ the mensural notation of the period immediately before 1300 occurs for the first time in a discernible, systematic form. As far as one can determine today, Franco, at the most, divided the brevis into three parts, while it was left to Petrus de Cruce to modify Franco’s achievements by determining the smaller values of the brevis.

For an assessment of the importance of post-Franconian theory, not only to the development of the French “*Ars nova*”, but to that of the early Trecento period as well, I must refer to my dissertation,⁵ in which I trust I have been reasonably successful in demonstrating the innovations bringing about a new dimension in the mensural notation of that period.

A more detailed discussion can be found in my article “*Ein Abbreviationstraktat . . .*”⁶. The major aspect of the brevis division

¹For example: G. Vecchi, ed.: *Marchetti de Padua Pomerium*. CSM 6, AIM, Rome 1961; R. Bragard, ed.: *Jacobi Leodiensis Speculum Musicae*. CSM 3, vol. 7, AIM, Rome 1973.

²G. Reaney and A. Gilles, eds.: CSM 18, Rome 1974.

³G. Reaney and A. Gilles, eds.: CSM 15/2, Rome 1971.

⁴W. Frobenius: “Zur Datierung von Francos ‘*Ars cantus mensurabilis*’”, in *Archiv für Musikwissenschaft* 27 (1970), pp. 122–127.

⁵H. Ristory: *Studien zur Problematik des notationstechnischen Einflusses der Neuerungen des Petrus de Cruce auf die Mensuralnotenschrift des Frühtriento*. Ph. D. Diss., Wien 1980. 2 vols.

⁶H. Ristory: “*Ein Abbreviationstraktat der post-franconischen Mensurallehre im Codex Vind. 5003 der Österr. Nationalbibliothek*”.

GAUDENT BREVITATE MODERNI

- I ¹Quandocumque nota quadrata vel punctus quadratus invenitur, habens tractum a parte dextra descendentem vel ascendentem, longa vocatur, ut hic patet:



- ²Si autem praedictus punctus caret omni tractu, brevis dicitur, ut hic:



- ³Semibrevis una vel plures sic formantur:



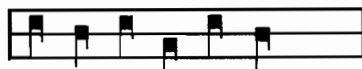
- ⁴Longa plicata descendens sic formatur:



- ⁵Longa plicata ascendens formabitur sic:



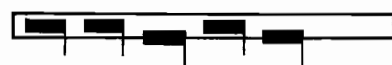
- ⁶Brevis plicata descendens sic formatur:



- ⁷Brevis autem plicata ascendens sic formatur:



- ⁸Nota quae est simplex longa potest sic formari:



ANONYMUS

TRACTATUS ARTIS ANTIQUAE CUM
EXPLICATIONE MENSURAE BINARIAE

(Wien, Nationalbibliothek, Codex 5003)

INTRODUCTION (Wn II)

The text of the following edition has been taken from the manuscript:

Wn Wien, Österr. Nationalbibliothek, Cod. Vind. 5003; s. XIV/XV, cod. chart., 4°, 216 Folia, 216 x 148 mm. *Olim*: Lunael. Q. 54.

The inventory of this source is given in the introduction to the Franconian Compendium “*Gaudent brevitare moderni*” from the same manuscript, edited in the present volume.¹

The “*Tractatus artis antiquae cum explicatione mensurae binariae*” is a mensural treatise of special historical significance from the second half of the 13th century. Its focal point is binary mensuration. The only other citable source dealing with a similar subject would be the ‘appendix’² of the “*Practica Artis Musicae*” written by an English cleric named Amerus (Aluredus).³ A few observations on the subject of pre-Franconian notation, but of general nature, should be made first. Walter Odington, referring obviously to an earlier epoch, speaks of a binary *longa* thus: “*Longa autem apud priores organistas duo tantum habuit tempora*”,⁴ and it will become evident that the parameters of “pre-Franconian Notation”, in the terminology of Willi Apel,⁵ apply as well to the “*Practica . . .*” of Amerus as to the anonymous “*Tractatus artis antiquae cum explicatione mensurae binariae*”.

The following criteria decided the issue:

- “1. Notational distinction between *longa* and *brevis*.
2. Introduction of the *semibrevis*.
3. Introduction of ligatures *sine proprietate*, *sine perfectione* and

¹Pp. 49ff.

²C. Ruini, ed.: *Ameri Practica Artis Musicae (1271)*. CSM 25, AIM, Rome 1977, pp. (11), 97–101.

³*Ibid*, p. 14 f.

⁴C. E. H. de Coussemaker, ed.: *Scriptorum de musica medii aevi. Novam seriem a Gerbertina alteram*. Paris 1864, Tomus I, p. 235b.

⁵W. Apel: *The Notation of Polyphonic Music 900–1600*. Cambridge (Mass.), 4th ed. 1949, p. 282.

ANONYMUS

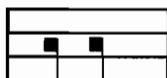
TRACTATUS ARTIS ANTIQUAE CUM EXPLICATIONE MENSURAE BINARIAE

I ¹Notandum quod, muteto vel conducto qui mensurabiliter cantantur, speciales in notis mensurae ascribuntur. ²Et alia notarum est longa, alia brevis, quaedam vero semibrevis, quarum proprietates suo loco ponuntur.

II ¹Nota longa sive duorum temporum aut trium dicitur illa quae habet tractum a parte posteriori sive dextra, sive deorsum descendat aut sursum respiciat, ut hic:



²Item longarum notarum alia est trium temporum, alia vero duorum, verbi gratia: ³si duae notae longae inmediate ante pausam, semipausam vel suspirium conveniunt, semper penultima est trium temporum, ultima vero unius temporis, ut hic ante pausam:



⁴ ante semipausam:



⁵ item ante suspirium ut hic:



⁶In omni loco, sive sit in linea aut spatio, alias in omni loco praeterquam ut dictum est, nota longa in proprietate sua duorum temporum debet esse.