

ANONYMUS
DE MUSICA LIBELLUS

(Ms. Paris, Bibl. Nat., lat. 6286)

ANONYMUS
TRACTATUS DE DISCANTU

(Ms. Saint-Dié, Bibl. Municipale, 42)

PSEUDO-FRANCO DE COLONIA
COMPENDIUM DISCANTUS

(Ms. Oxford, Bodl. Libr., Bodley 842)

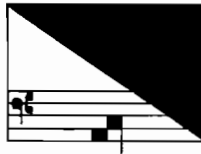
ANONYMUS
TRAITIÉ DE DESCHANT

(Ms. Paris, Bibl. Nat., lat. 15139)

ANONYMUS
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(Ms. Paris, Bibl. Nat., lat. 14741)

Edidit
Gilbert Reaney



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Gilbert Reaney
General Editor

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INTRODUCTION

The date of the *De musica libellus*, usually known as Anonymous 7 because of its numbering in the first volume of Coussemaker's *Scriptores*¹, has recently been revised. It is now thought to date from the second half of the 13th century,² while Hugo Riemann considered it one of the very earliest mensural treatises.³ Riemann's authority was sufficient to keep alive the idea of an early date,⁴ which, though never specified, must be placed around 1220-40. He even suggested Robert de Sabilon as the author of the treatise.⁵ In 1972, Erich Reimer, while working on his new edition of Johannes de Garlandia's *De mensurabili musica*,⁶ noticed that a number of passages from Anonymous 7 were quoted by the Anonymous of St. Emmeram,⁷ whose treatise is dated 1279. He went a little too far in assuming that Anonymous 7 was written after Franco of Cologne's *Ars cantus mensurabilis*,⁸ but based his opinion on the old date of 1260.⁹ Wolf Frobenius showed that 1280 was a more likely date for the work of Franco,¹⁰ and this is now widely accepted. The particular target of the Anonymous of St. Emmeram was Lambertus, whose treatise was very topical in 1279 and could hardly have been written before about 1270-75. The fact that the only other source familiar to this Anonymous was Anonymous 7 suggests

¹ CS I, 378-383.

² E Reimer, *Johannes de Garlandia: De mensurabili musica I* (Wiesbaden, 1972), 31f, note 20. (Beihefte zum Archiv für Musikwissenschaft, vol. X).

³ H. Riemann, *Geschichte der Musiktheorie im IX.-XIX. Jahrhundert*, 2nd ed. (Leipzig, 1921; reprint: Hildesheim, 1961), 161.

⁴ Cf. H. Hüschen, article 'Anonymi', *MGG I* (1949), 495.

⁵ Riemann, *Geschichte* . . . , 114.

⁶ See note 2.

⁷ Modern edition by H. Sowa, *Ein anonymer glossierter Mensuraltraktat 1279* Kassel, 1930).

⁸ Reimer, I, 32.

⁹ Cf. H. Bessler, article 'Franco von Köln', *MGG IV* (1955), 692.

¹⁰ 'Zur Datierung von Francos *Ars cantus mensurabilis*', *Archiv für Musikwissenschaft* 27 (1970), 122ff. Reimer took note of this article, which had come out too late to be taken into account otherwise, in the Preface of his book, I, p. VIII.

⁴Primus modus procedit ex una longa et altera brevi et altera longa.
⁵Secundus modus e converso ex una brevi et altera *longa* et altera brevi.
⁶Tertius modus procedit ex una longa et duabus brevibus et altera longa.
⁷Quartus e converso. ⁸Quintus ex omnibus longis. ⁹Sextus ex omnibus brevibus.

De modo primo

Capitulum 3

P₁ 13, B 56v b (1-4) et 56v a₂ (5-6)

¹In isto primo modo sex dantur regulae, quarum prima est: longa ante longam valet longam et brevem. ²Secunda regula est: tanta est pausa quanta est penultima. ³Quarta regula est: quod in omnibus modis ordo debet teneri. ⁴Quilibet enim modus habet suum ordinem. ⁵Quinta regula est: quotienscumque tres notulae in primo modo ponuntur pro una longa, primae duae valent unam brevem et ultima valet tantum sicut duae praecedentes. ⁶Sexta regula est: quando duae notae ponuntur pro una longa, aequaliter sive uniformiter dici debent, tam in primo modo quam in secundo.

3: 1 isto *om B*; sex: tres *B*; quarum . . . est: scilicet *B / 2* quod tanta *B*; penultima si tenor sit eiusdem modi *B / 3* Quarta: Tertia *B / 5* Quinta . . . est *om B*; in . . . modo *om B*; sicut prime due precedentes *B / 6* Sexta . . . est *om B*; aequaliter . . . secundo: debent equaliter dici, prima ita longa sicut secunda *B//*

2: 4-9 = Reimer I, 10-15.

3: 1 = Reimer I, 29; Sowa p. 80, lines 35-36; Yudkin, p. 196, lines 30-31.

3: 2 = Reimer VII, 9; Sowa, p. 80, line 18; Yudkin, p. 196, line 33.

3: 3-4 = Sowa, p. 81, lines 5-6; Yudkin, p. 196, lines 45-46.

⁹Quaedam plica brevis descendendo, ut hic:

Ex. 6



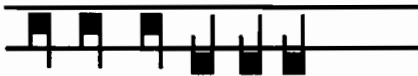
¹⁰Quaedam plica brevis ascendendo, ut hic:

Ex. 7



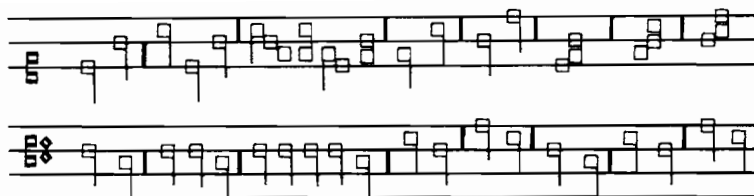
¹¹Proprietas rectae brevis et semibrevis est quod non habeant aliquem tractum. ¹²Proprietas plicarum brevium, tam ascendendo quam descendendo, est quod habeant tractum breviorum a dextra quam a sinistra. ¹³Proprietas plicarum longarum, tam ascendendo quam descendendo, est quod habeant tractum longiorum a dextra quam a sinistra.

Ex. 8



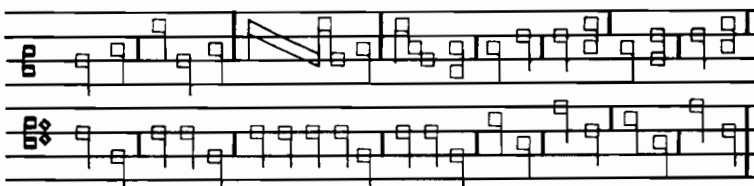
8: 13 = Reimer II, 15; Reckow, 44, 4-9; Sowa, p. 16, lines 23-25; Yudkin, p. 92, lines 9-11.

Ex. 9



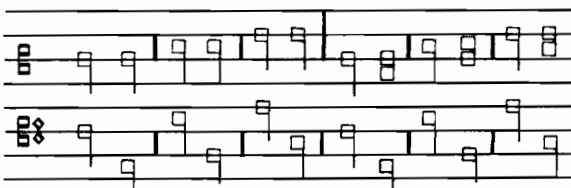
⁵Secunda regula descendentium talis est: si cantus descendat tonum cum dimidio vel duos tonos, discantans debet incipere in dyapente et ascendere tonum integrum vel medium tonum. ⁶Et sic habebit dyapason, ut hic patet:

Ex. 10



⁷Tertia regula: si cantus descendat duos tonos cum dimidio, discantans debet incipere in dyapente et tenere se in eodem puncto. ⁸Et sic habebit dyapason, ut hic patet:

Ex. 11



⁹Quarta regula est: si cantus descendat per tres tonos vel tres cum dimidio, discantans debet incipere in dyapente et descendere tonum integrum vel medium tonum. ¹⁰Et sic habebit dyapason, ut hic patet:

¹⁹ descendere: ascen- ms //

¹¹Trois tons sont entre le fa de F fa ut et le mi de b fa \flat mi, et ainsi ailleurs la ou ils pourroyent estre trouvés.

¹²Trois tons et demi sont entre ut sol, re la, les quelz font une quinte, ou entre le mi de E la mi et le mi de b fa \flat mi, et e converso.

¹³Demi ton avec quinte est entre le re de D sol re et le fa de b fa \flat mi.

¹⁴Un ton avec quinte est entre le ut de C fa ut et le la de a la mi re, ou entre le re de D sol re et le mi de b fa \flat mi.

¹⁵Ton et demi avec quinte est entre le ut de C fa ut et le fa de b fa \flat mi.

¹⁶Deux tons avec quinte sont entre le ut de C fa ut et le mi de b fa \flat mi.

¹⁷Deux tons et demi, lez quelz font une double, sont entre le ut de C fa ut et le fa de c sol fa ut.

Les 13 acors

Chapitre 2

P₃ 8v

¹Encore est a savoir que de ces 13 especes devant dites sont fais 13 acors: 3 parfaits et 4 imparfaits et 6 dissonans. ² Les 3 parfaits sont unisson, quinte et double. ³Les imparfaits sont deux tierces et 2 sixtes. ⁴Les 6 dissonans sont 2 secondes, 2 quartes et 2 septimes.

⁵Demi et un ton sont 2 secondes. ⁶Ton et demi et 2 tons sont 2 tierces. ⁷Deux tons et demi et 3 tons sont 2 quartes. ⁸*Deux tons et ton et demi avec quinte* sont 2 septimes. ⁹La tierce de ton et demi ton requiert unisson apres li, et celle de deux tons quinte apres li. ¹⁰La sixte de demi ton avec quinte requiert apres li quinte, et celle d'un ton avec quinte requiert double apres li.

¹¹Qui veult prendre double contre sa teneur, il doist dire contre ut fa, contre re sol, contre mi la, 8 notes desus sa teneur ou que soit; et autel contre fa sol la comme contre ut re mi, car fa sol la est reputés

1: 11 F: f ms; \flat mi: b mi ms/ /12 E la mi: e la mi ms; \flat mi: b mi ms/ /13 D sol re: d sol re ms/ /14 C fa ut: c fa ut ms; D sol re: d sol re ms/ /15, 16, 17 C fa ut: c fa ut ms//