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THE TRANSFORMATIONS OF THE *MANUSCRIT DU ROI*¹

JOHN HAINES

Almost every extant medieval music book has its own reception history of erasures, additions, emendations and mutilations. For some, such as the so-called *Manuscrit du Roi* (Paris, Bibliothèque Nationale de France, manuscrit fonds français 844), this history is particularly rich. The *Manuscrit du Roi* originated in the late thirteenth century. Its identity and destiny changed as it changed hands, as it was relayed from its original makers to subsequent owners. They conceived of the book, assembled the gatherings, wrote the text, wrote the music, rethought the book, shuffled its gatherings, added gatherings, music and text, again and again, and others after them wrote again. Despite numerous studies devoted to the *Manuscrit du Roi*, its original commission, stages of compilation, present state in the Bibliothèque Nationale de France, and confusing facsimile edition have never been satisfactorily explained. Yet its disorderly condition has long cried out for clarification. Already in the nineteenth century, scholars attempted to reconstruct its original state. Paul Meyer supplied missing incipits,² Gustav Gröber corrected faulty troubadour attributions and isolated later additions,³ and Gaston Raynaud and Eduard Schwan separated the three gatherings of Thibaut de Navarre songs from the main codex.⁴ This effort of reconstruction culminated in 1938 with Jean and Louise

¹ Some of this material was presented in my doctoral dissertation entitled "The Musicography of the *Manuscrit du Roi*" (University of Toronto, 1998). I would especially like to thank the Associates of the University of Toronto for their financial assistance, François Avril of the Bibliothèque Nationale de France for his generous permission, and Robert Lug for reading an earlier version of this essay.

² Paul Meyer in *Catalogue général des manuscrits français*, vol. 1 (Paris, 1868), pp. 98–105.

³ Gustav Gröber, "Die Liedersammlungen der Troubadours," *Romanische Studien* 2 (1877), 593–595.

⁴ Gaston Raynaud, *Bibliographie des chansonniers français des XII^e et XIII^e siècles, comprenant la description de tous les manuscrits, la table des chansons classées par ordre alphabétique de rimes et la liste des trouvères*, 2 vols. (Paris, 1884), 1:75–78; Eduard Schwan, *Die altfranzösischen Liederhandschriften, ihr Verhältnis, ihre Entstehung und ihre Bestimmung: eine literarhistorische Untersuchung* (Berlin, 1886), pp. 38–45 and 227–9.

NEW ADDITIONS TO HOTHBY'S COUNTERPOINT TREATISES AND THEORY

GILBERT REANEY

The manuscript London, British Library, Additional 36986 is a particularly noteworthy sourcebook for the theoretical works of John Hothby. In fact, it contains very little else. Some short treatises are attributed to Mattheum or Machteum, and this is very likely the man named as Hothby's pupil Matheus de Testadraconibus in the Paris ms, Bibliothèque Nationale, lat. 7369, f. 25v and 45. Hothby himself is only named in the London ms in the main treatise, the *Tractatus quarundam regularum*, f. 2-24v, and in the very abbreviated *Calliopea legale*, f. 35-40¹. However, the other treatises, which are anonymous, are doubtless Hothby's (especially as one is attributed to him in the ms Florence, Biblioteca Laurenziana, Plut. XXIX, 48²).

The actual number of anonymous counterpoint treatises in the London ms (apart from the two already published in CSM 26) is a little uncertain, but appears to be five, including the two attributed to Matheum. One of the longest of them is almost certainly by Hothby because it can also be found in the Venice ms, St. Marks Library, lat. VIII, 82 (3047). This treatise ("Debemus scire") is one of a corpus of Hothby works in the Venice ms, including the *Calliopea legale*, 3 short treatises on mensuration, counterpoint and proportions respectively, and a monochord treatise. Some other treatises may be by Hothby, though anonymous in the Venice ms, e.g. the counterpoint treatise on f. 63-65 and the work on proportions on f. 73v-75.

Hothby's influence can also be seen in a series of related treatises not bearing his name but referring to "magister Johannes", as in "Salvator noster"³ and "Inprimis dicetur qualiter contrapunctus de iure"⁴. A shorter version of "Salvator nos-

¹ New edition in CSM 42 (1997), ed. by Timothy L. McDonald with an English translation, using all sources.

² See my edition in CSM 26 (1971), 25ff.

³ Klaus-Jürgen Sachs. *Der Contrapunctus im 14. und 15. Jahrhundert* (Wiesbaden, 1974), 98, n. 117.

⁴ See my edition in CSM 39 (1997), 44ff.

INTERRELATIONSHIPS BETWEEN THE LONDON STREET CRY SETTINGS

NORS S. JOSEPHSON

The quotation of pre-existent materials is a fundamental artistic procedure in Renaissance music. Frequently multiple models are recast and recombined in new cyclical contexts, as in numerous Renaissance Masses for particular saints' days.¹ Parallel tendencies may be observed in Renaissance secular music, notably the vocal quodlibets composed by French and German composers, which often utilize naturalistic street and market cries, as, for instance, Janequin's *Les cris de Paris: Voulez ouÿr*.² Here one may distinguish between two basic quodlibet categories: 1) the *successive quodlibet*, in which as Maniates has explained,³ one voice consists of a patchwork or cento of short musical and textual quotations while the others form a homophonic accompaniment; and 2) the *simultaneous quodlibet*, which typically features two or more patchwork voices in polyphonic combination.⁴ A variation on the second type may also be seen in the *cantus firmus cento*, which combines a *cantus firmus* with one or more patchwork voices.⁵

¹ See Nors S. Josephson, "Formal Symmetry in the High Renaissance," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 41 (1991): 105-133, in particular 111-120.

² See A. Tillman Merritt and François Lesure, ed., *Clément Janequin: Chansons Polyphoniques* (Monaco: L'oiseau-lyre, 1965), 1:146-167. Janequin's *Les cris de Paris: Voulez ouÿr* features a recurring melodic motive on the pitches c"-a' that relates the various cries. For a comparable German example from the sixteenth century, see the repeated melodic line g'-a'-b'-c'" in Wolfgang Schmeltzl's *Ein Quodlibet*, included in Arnold Schering's *Geschichte der Musik in Beispielen* (Leipzig: Breitkopf und Härtel, 1931), 110-111.

³ See Maria Rika Maniates, "Quodlibet," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London and Washington, D.C.: Macmillan, 1980), 15:516.

⁴ *Ibid.*

⁵ Cf. Maniates, "Quodlibet," 516-517.

ON PARNASSUS WITH
MAARTEN VAN HEEMSKERCK:
INSTRUMENTARIA AND MUSICAL REPERTOIRES
IN THREE PAINTINGS IN THE U.S.A.

H. COLIN SLIM

PART II

C. Ensembles with books of music, real and stylized

In no less than eleven works Heemskerck depicts various combinations of voices and instruments. In all of them he includes books or sheets of music and in at least three works he notates the music so carefully that it is readable. Study of such ensembles can add useful information about performance practice during the Renaissance and in those ensembles featuring real notation we can even identify their actual repertoire.

Large performing ensembles comprised exclusively of, or mostly restricted to many voices appear in just two prints after Heemskerck. The first of these musical groups is in the center of the 1549 engraving, *Apollo and the Muses*. Four putti and seven Muses sing from a large open but blank book of music shouldered by two of the singing putti while one Muse beats the *tactus* with her index finger on the shoulders of another Muse.¹⁹⁶

D'amour me plains

The second of these large ensembles appears a few years later both in Heemskerck's painting and in a print made after it by Coornhert in 1554. Heemskerck's original painting, presumably predating the engraving, has only recently been discovered. Studied by Grosshans in 1993 and said to date from the 1550s, he calls it an *Allegory on the Inadequacies and Temptations of Mankind* and states it

¹⁹⁶ Grosshans, *Heemskerck*, pl. 232; *New Hollstein. Heemskerck* 2:189, pl. 509.

SALVATION, RIGHT THINKING, AND CAVALIERI'S
*RAPPRESENTATIONE DI ANIMA,
ET DI CORPO* (1600)

MURRAY C. BRADSHAW

“Tell me, please, how does this mortal life of ours, which men value so much, appear to you?”¹ Well, answers Prudence (Prudentio), one of the two young men in the spoken introduction (*proemio*) to Emilio de' Cavalieri's *Anima e Corpo*, life is deceptive.² Indeed, it seems “like a beautiful garment covering the deformity of a sick body, or a grassy meadow which . . . hides a poisonous snake.”³ Caution (Avveduto), who asked the question, agrees. Life, he says, is like “a narrow field filled with hard rocks, a thick wood full of sharp thorns, a shadowy mountain full of huge boulders, and a great forest filled with wild beasts,” and so forth.⁴ Between the two of them, these youthful allegorical characters use more than ninety metaphors to describe the deceptiveness of our mortal life.

Imaging and visualizing was a favorite technique of mediation in that age, so the use of metaphors is not unusual, but the harsh nature of life that Prudence and caution picture is striking, as is the fact that in this hotbed of Counter-Reformation activity—Rome, where Cavalieri's sacred opera was first produced—there is seemingly no mention of “Catholic” doctrines or

¹ “. . . ditemi di gratia, che vi pare questa nostra Vita mortale, che gli huomini pregiano tanto.”

² Emilio de' Cavalieri's *Rappresentatione di Anima, et di Corpo*, the first drama sung all the way through except for its spoken introduction, was first performed in Rome in February, 1600, in Filippo Neri's Oratorian church, Santa Maria in Vallicella. It was staged in a large room behind the right transept of the church. Nicolò Mutii brought out a luxurious edition of the work in late August 1600. Four copies are still extant (in Naples, Urbino, and two in Rome). There are two facsimiles (Bologna 1967 and Westmead 1967) and some modern editions, all very uneven in their contents (1915, 1919, 1956). A new modern edition of this momentous work will appear as volume 4 in my series *Early Sacred Monody*, published by the American Institute of Musicology.

³ “. . . una bella veste, che ricopre le deformita del corpo inferno; e un herboso Prato, che con le verde gramegne nasconde il velenoso serpe.”

⁴ “. . . ella fusse un Campo angusto, ma pieno di dure pietre: un Bosco folto, ma pieno d'acute spine: un Monte ombroso, ma pieno d'altissime rupi . . .”

MUSIC BY GIOVANNI GABRIELI
AND HIS CONTEMPORARIES:
REDISCOVERED SOURCES IN THE STAATS- UND
UNIVERSITÄTSBIBLIOTHEK, HAMBURG

RICHARD CHARTERIS

Discoveries of new sources often provide fresh connections between their music and collectors as well as new information about copyists and musical taste. The potential for such revelations has increased greatly in recent years with the rediscovery of a vast number of sources. Some have re-emerged after disappearing during the Second World War, others have come to attention because of their sale by private collectors, and yet others have been uncovered in collections where, for one reason or another, the material has been previously overlooked. The sources with which I am concerned here fall into the last category and have been in the Staats- und Universitätsbibliothek, Hamburg, for many years¹—the Hamburg library's music collection was founded in the mid seventeenth century, and the library was known as the Stadtbibliothek until 1919 when it changed its name to Staats- und Universitätsbibliothek, and its name was changed again in 1983 when it became the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky.²

¹ I should like to thank Dr Jürgen Neubacher, the Director of the Handschriftenabteilung of the Staats- und Universitätsbibliothek, Hamburg, and other library staff, including Frau Marion Sommer and Frau Helga Heim, for their kind assistance during my visits to the library; I am especially grateful to Dr Neubacher for responding generously to my enquiries and for providing photographic material. I should also like to express my gratitude to the Australian Research Council for its financial assistance.

² For information about the history of the library, see: Werner Kayser, *500 Jahre wissenschaftliche Bibliothek in Hamburg 1479–1979. Von der Ratsbücherei zur Staats- und Universitätsbibliothek*, Mitteilungen aus der Staats- und Universitätsbibliothek Hamburg, 8 (Hamburg, 1979); Christian Petersen, *Geschichte der Hamburgischen Stadtbibliothek* (Hamburg, 1838); Jürgen Neubacher, "Hamburg: B. Sammlungen und Bibliotheken", *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, Sachteil (2nd edn, Kassel, 1995), iii, cols. 1773–5, 1778–80; and *idem*, *Die Musikbibliothek des Hamburger Kantors und Musikdirectors Thomas Selle (1599–1663). Rekonstruktion des ursprünglichen und Beschreibung des erhaltenen, überwiegend in der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky aufbewahrten Bestandes*, Musicological Studies & Documents, lii (Neuhausen-Stuttgart, 1997).