

The Proportionale musices of Iohannes Tinctoris:

a critical edition, translation and study

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Abstract

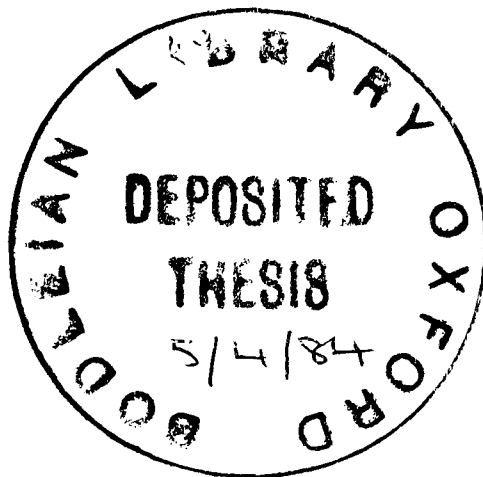
The core of this study is a new edition and translation of the Proportionale musices of Iohannes Tinctoris (c.1435-1511). The text is preceded by two introductory sections devoted, first, to reviewing the evidence for Tinctoris's biography and the chronology of his treatises as a whole, and, secondly, to examining the sources employed in the edition. In the section on chronology some new information is presented concerning the printing of the incunabulum De inuentione et usu musice, and on the scope of the original compilation from which the contents of the print were excerpted. In the discussion of sources, the first detailed description of the principal Brussels manuscript is given, in which some evidence is adduced for believing this to be an authorial holograph. Some refinements are also made to current knowledge regarding the dating and provenance of the Valencia and Bologna University Library sources. Following the translation of the Proportionale, some notes on the text are offered. Appendices present (a) the documentary biographical material discussed at the opening; (b) a little-studied letter from Tinctoris to Joanmarco Cinico; (c) Tinctoris's translation into Italian of the Statutes for the Order of the Golden Fleece; and (d) a transcription of some new fragments of De inuentione et usu musice, rediscovered recently in Cambrai. '

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Volume 1



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Preface

The work of the fifteenth-century musical theorist, composer and lawyer Iohannes Tinctoris has long been recognized as a source of primary importance for the serious study of music of the period. The texts of his treatises, however, have generally not fared well at the hands of their editors, and many fundamental questions concerning details of Tinctoris's life and the status of the contemporary sources transmitting his work have been seriously neglected. When the initial work for the present edition was undertaken, the principal edition available was still that of Coussemaker, which, for all its pioneer qualities, continued to exercise scholars' powers of conjectural emendation, until Albert Seay's edition of most of the treatises appeared in 1975-8 (Tinctoris, Opera theoretica).¹ Whilst many improvements were here made by Seay, the principal manuscript sources had still not been investigated with sufficient thoroughness to form any accurate picture of their status and inter-relationship, either textual or historical; the most detailed work on the Valencia source, indeed, was accomplished by Leeman Perkins as a by-product of his study of the Mellon Chansonnier. Furthermore, Seay's edition still did less than justice to the notation of Tinctoris's musical examples, and unfortunately demonstrated severe limitations

1 See Bibliography for explanation of all short titles.

in the editor's command of the Latin language. These limitations have additionally manifested themselves in the several translations published by the same scholar, and in this respect the Proportionale has been particularly ill-starred, since many of the errors and solecisms of Seay's original 1957 translation (Seay, 'Proportionale') have persisted in his recent 1979 revision (Tinctoris, Proportions), despite the wielding of the translator's own corrective hand in other respects five years earlier (Seay, 'Letter').

It is always invidious, however, to carp excessively at the inadequacies of previous editors' work, which has, after all, provided the raison d'être for one's own efforts; the scope, indeed, of the present new edition of the Proportionale, in terms of Tinctoris's whole output, is much humbler than that of either of these two indefatigable scholars. It is hoped, however, that in attempting an essentially text- and source-orientated study, a more secure foundation will have been laid for future Tinctoris scholarship than has been available hitherto, at the same time as presenting a reasonably reliable text and translation of one of his most frequently cited works. If the edition attempts neither a detailed investigation of fifteenth-century mensural practice, nor the establishment of a cultural, intellectual and literary context within which the work of Tinctoris should be read, this simply serves to emphasise the importance

of these latter areas of study and the large amount of detailed analysis of Tinctoris's texts which will be necessary before they can be viably attempted.

In a real sense, therefore, this edition ends where the more profound importance and interest of Tinctoris only begins. On the aesthetics of fifteenth-century artistic creativity, for example, and the impact of humanist rhetorical models on the literary expression of music theory in this period, Tinctoris will prove a crucial source. But a true evaluation of his position in the musical and intellectual life of this endlessly fascinating century can only be undertaken once the more technical groundwork has been accomplished and assimilated. It is as a contribution to this end that the present study is offered.

The gestation of this dissertation has been long, and not always easy. Many friends and colleagues have been of inestimable help, and I gladly take this opportunity to express my gratitude openly to a few of them. At the head of the list must be my supervisor, John Caldwell, and Keble College, for their leap of faith in taking me on in the first place; thanks are also due to Malcolm Parkes, for a term as nocturnal supervisor, during which he gave generously of his time and intimate knowledge of things manuscriptural; to Roger Bray, for enduring my green, undergraduate attempts to work on Tinctoris; to Chuck Evans, for

kindling many years ago an interest in the Latin language which as yet shows no sign of abatement; to Stephen Anderson and Duncan Kennedy, who both deigned to cast the eye of a real classicist over some particularly thorny patches of dubious Latinity; to Christopher Page and Andrew Wathey, for discussing numerous points of varying relevance, and for resuscitating flagging energy in certain hostelries of Oxford; to all the libraries who have provided microfilms and other information on their holdings; to Dr A.C. de la Mare, Professor Cecil Grayson and Richard Sherr for their help on specific topics acknowledged elsewhere; to Nick and Marion Morris, for allowing me to descend on them at the eleventh hour in order to complete the typing; and to Cathy, for everything. Finally, a special mention for Mark and Helen Everist, not only for checking some of the typescript, but also for their valiant attempts to preserve my sanity in the final stages of preparation. Whether or not their efforts in the latter regard have been successful, my debt to them, as to all the others, is enormous.

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Abbreviations

Throughout this study the following sigla are employed to designate the theoretical works of Tinctoris and their sources:

Treatises (in alphabetical order)

<u>CEM</u>	Complexus effectuum musices
<u>EM</u>	Expositio manus
<u>INM</u>	Liber imperfectionum notarum musicalium
<u>IVM</u>	De inuentione et usu musice
<u>LAC</u>	Liber de arte contrapuncti
<u>NPT</u>	Liber de natura et proprietate tonorum
<u>PM</u>	Proportionale musices
<u>RVN</u>	Tractatus de regulari ualore notarum
<u>SPM</u>	Scriptum ... super punctis musicalibus
<u>TA</u>	Tractatus alterationum
<u>TMD</u>	Terminorum music(a)e* diffinitorium [* see p. 55]
<u>TNP</u>	Tractatus de notis et pausis

Sources (in alphabetical order)

<u>Bo</u>	Bologna, Civico Museo Bibliografico Musicale, MS 130 . B . 2
<u>Br</u>	Brussels, Bibliothèque Royale Albert 1 ^{er} , MS II 4147
<u>Bu</u>	Bologna, Biblioteca Universitaria, MS 2573
<u>F</u>	Florence, Biblioteca Medicea-Laurenziana, MS Plut. XXIX . 48
<u>G</u>	Ghent, Rijksuniversiteit Centrale Bibliotheek, MS 70
<u>V</u>	Valencia, Biblioteca Universitaria, MS 835

In indicating most other manuscripts and incunabula, RISM library sigla are employed without further explanation. Exceptions to this procedure, however, are as follows:

<u>CA 11</u>	Cambrai, Bibliothèque Municipale, MS 11
<u>Cas</u>	Rome, Biblioteca Casanatense, MS 2856
<u>Cop</u>	Copenhagen, Kongelige Bibliotek, Thott 291
<u>Cord</u>	Paris, Bibliothèque Nationale, MS Rothschild 1.V.13 ('Chansonnier Cordiforme')
<u>CS 14</u> (35, 41, 51)	Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina MS 14 (35, 41, 51)
<u>Di j</u>	Dijon, Bibliothèque Municipale, MS 517
<u>EscB</u>	El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y archivo de música, MS IV.a.24
<u>F 2356</u>	Florence, Biblioteca Riccardiana, MS 2356
<u>Lab</u>	Washington, D.C., Library of Congress, M2.1 L25 Case ('Laborde Chansonnier')
<u>LuC</u>	Lucca, Archivio di Stato, MS 238
<u>Magl 176</u>	Florence, Biblioteca Nazionale Centrale, Magl. XIX 176
<u>MC 871</u>	Montecassino, Abbazia, Biblioteca, MS 871
<u>Mel</u>	New Haven, Yale University, Beinecke Rare Book and Manuscript Library, MS 91 ('Mellon Chansonnier')
<u>Mod M.1.2</u>	Modena, Biblioteca Estense, MS M.1.2
<u>Niv</u>	Paris, private library of Geneviève Thibault ('Chansonnier Nivelles de la Chaussée')
<u>Ox</u>	Oxford, Bodleian Library, MS Canon. misc. 213
<u>Per 1013</u>	Perugia, Biblioteca Comunale Augusta, MS 1013
<u>Pix</u>	Paris, Bibliothèque Nationale, f. fr. 15.123 ('Chansonnier Pixérécourt')
<u>Q 15</u> (16)	Bologna, Civico Museo Bibliografico Musicale, MS Q 15 (16)

<u>Reina</u>	Paris, Bibliothèque Nationale, nouv. acq. fr. 6771 ('Codex Reina')
<u>Schedel</u>	Munich, Bayerische Staatsbibliothek, Cgm 810 ('Schedelsches Liederbuch')
<u>Sev</u>	Seville, Biblioteca Colombina, MS 5-I-43
<u>SP B80</u>	Vatican City, Biblioteca Apostolica Vaticana, San Pietro, MS B 80
<u>Tr 88 (89, 90, 92)</u>	Trent, Castello del Buon Consiglio [Museo Nazionale], MS 88 (89, 90, 92)
<u>TuB</u>	Turin, Biblioteca Nazionale, MS J . II . 9
<u>Wolf</u>	Wolfenbüttel, Herzog August-Bibliothek, Guelf. 287 Extravagantium 70

For all other abbreviations and short titles, see Bibliography.

Where more than two authors or editors are responsible for any one work, only the first is recorded in the short title.

General note

All fifteenth-century quotations in both Latin and the vernacular have been returned to standardised orthography where their published source has deviated from this. Occasionally the punctuation has also been revised slightly where necessary, without specific notice to this effect.

I BACKGROUND: BIOGRAPHY AND CHRONOLOGY

I.i Iohannes Tinctoris: a review of the documentary biographical evidence

The life of Iohannes Tinctoris is not well documented.¹ Several decades of his seventy-five or eighty years are, as will be seen, an almost complete blank, and extensive archival work will be necessary to enlarge significantly the present state of our knowledge. Any attempt, therefore, to provide a full and rounded picture of this extraordinary man and his life must at the moment run the risk of resorting to the merry but unhelpful hypothesizing which has dogged Tinctoris biography for over a century: judicious termini post and ante quem have been transformed silently into unquestioned dates, and one scholar's fleeting whims have calcified into another's hard evidence. It seems timely, then, to reconsider such details as are fairly definitely known of Tinctoris's life, both established and recently discovered, and to bring these together in the form of a simple and coherent summary which can easily be updated as our knowledge widens. In the interests of conciseness, the emphasis here has been placed largely on the primary documents, which are presented below as Appendix A. Some discussion of the broader implications of the

1 This section stands substantially as published in 1981 (Woodley, 'Tinctoris'), with some revisions and additions. More general, and still useful summaries of Tinctoris's life and works are to be found in Van den Borren, 'Tinctoris', De Ridder-Symoens, 'Tinctoris', and Hüschen, 'Tinctoris'; see also Reese, Renaissance, pp. 137-50. The standard edition of most of the theoretical works, by Seay, is Tinctoris Opera theoretica; the two theoretical incunabula are edited in Weinmann De inventione and Parrish, Dictionary; see also Machabey, Diffinitorium Cammarota, Diffinitorium and Zanoncelli, Estetica. Available English translations, which must all be read with extreme caution, include Tinctoris, Counterpoint, Tinctoris, Nature and propriety, Tinctoris Proportions, Seay, 'Expositio manus' and Parrish, Dictionary. Most

findings are taken up in subsequent sections of this edition, and the remaining Appendices.

Before certain problems of authenticity in the accredited biographical documents can be fully appreciated, it is important to address ourselves briefly to the question of the currency of the name Tinctoris in the period and geographical area concerned. A complete prosopographical census, however, is clearly impractical without recourse to a considerable amount of work on local archival sources; it is therefore especially fortunate that we have at our disposal in published form some invaluable material from two of the most important academic and cultural institutions of the Netherlands and North Germany in the fifteenth century, namely the matriculation records of the Universities of Louvain and Cologne.² It would be optimistic at the very least, of course, to assume that these alone could provide an accurate representation of numerical or geographical distribution; the following tables, however, based on information from the published books and rolls, do help illustrate that the family name Tinctoris was by no means as uncommon as is usually assumed, and that this fact, together with the overall geographical spread and frequent occurrence of the praenomen Iohannes, should make us very wary of premature judgements regarding the relationship of the men involved, both to each other and to the musical theorist with whom we are principally

of Tinctoris's compositions (except those contained in the treatises) are assembled by Melin in Tinctoris, Opera omnia; see also Blackburn, 'Lost guide', Strohm, 'Missa Nos amis' and Melin, Comparative study.

2 Reusens, Matricule and Keussen, Matrikel.

concerned. Bearing this qualification in mind, though, the personnel listed may eventually prove useful in establishing some details of the musician Tinctoris's genealogy (see Tables 1 and 2).

A recent, glaring case of mistaken identity, for example, occurs in Albert Seay's introduction to his edition of Egidius Carlerius's so-called Duo tractatuli de musica³ in which the musician Iohannes Tinctoris is confused with the esteemed theologian of the same name, who was connected for many years with the University of Cologne (appearing as rector on at least three occasions: 28 June 1440; 20 December 1455; and 19 March 1456), and who became canon and hospitalarius of Tournai Cathedral. His tombstone, describing him in terms corresponding precisely with the manuscripts of his many theological tracts (e.g. B-Br, MSS 11492-11513; MS II 5496; MS 976-7; MS 733-41; I-Mac, MS B III 2), was inscribed on the floor of the cathedral near the Flamengie chapel, dated 3 June 1469, and bears the following epitaph: 'Hic iacet uenerabilis Dominus Ioannes Tinctoris Sacre Theologie professor, huius ecclesie canonicus Et hospitalarius, qui obiit anno Domini 1469. die Tertia mensis Iunii, cuius anima in pace requiescat. Amen.'⁴ The identity of this man (to take only one example) is beyond doubt; as a result of the confusion, however, Seay erroneously

3 Carlerius, Duo tractatuli, pp. i-v. This title is entirely editorial, and Carlerius's work should undoubtedly be considered as one bipartite whole entitled Tractatus de duplici ritu cantus ecclesiastici in diuinis officiis (see Woodley, 'Carlerius').

4 Huguet, 'Épitaphes', p. 202; further biographical details in Berlière, 'Deux écrivains', and Keussen, Matrikel, i, p. 200 (Keussen identifies him with Table 2, no. 2 above).

TABLE 1: Occurrence of the name Tinctoris in the matriculation records of Louvain University (?1427-1524)

<u>Date</u> ^a	<u>Name, place of origin etc.</u>	<u>Diocese</u>
1. ?1427	Symon Tinctoris de Mechlinia; promotus in fac. art. anno 1429; magister artium 17 martii 1429	Tournai
2. ?1433	Magister Walterus Tinctoris	Cambrai
3. ?1434	Iohannes Tinctoris	Cambrai
4. ?1438	Iohannes Tinctoris de Herlam	Utrecht
5. ?1440	Thomas Tinctoris	Tournai
6. ?1446	Iohannes Tinctoris	Cambrai
7. ?1447	Petrus Tinctoris	Liège
8. ?1448	Iohannes Tinctoris	Cambrai
9. ?1452	Marcellus Tinctoris	Liège
10. 1459 December 9	Arnoldus Tinctoris de Buscoducis in artibus	Liège

TABLE 1 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
11. 1465 October 13	Magister Iohannes Tinctoris Loenensis in theologia	Utrecht
12. 1470 May 15	Magister Iohannes Tinctoris ^b	Thérouanne
13. 1474 February 10	Sampson Tinctoris de Bergis	Thérouanne
14. 1475 February 25	Iacobus Tinctoris de Poperinghen in artibus. De Lillio ^c	Thérouanne
15. 1484 February 27	Nicolaus Nicolai Tinctoris de Breda. Ex Castro	Liège
16. 1492 November 6	Iacobus Henrici Tinctoris de Buscoducis in artibus	Liège
17. 1495 August 30	Henricus filius Petri Tinctoris de Leydis [Castrensis]	Utrecht
18. 1499 February 23	Paulus Tinctoris	Liège
19. 1504 August 24	Cornelius Wilhelmi Tinctoris de Ziericzee [Porcensis]	Utrecht

TABLE 1 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
20. 1511 September 18	Iacobus filius Seruatii Tinctoris etatis xiv annorum iuravit iouis xviii mensis septembris et Walterus Egidii pro eo	—
21. 1514 October 22	Egidius Tinctoris de Rotomago	Rouen
22. 1515 February 28	Frater Paulus Tinctoris de Berghis Sancti Guinoci [Castrensis diues]	Thérouanne
23. 1516 February 29	Franciscus de Iumeto Tinctoris	Liège
24. 1520 February 28	Wilhelmus filius Petri Tinctoris de Breda [Diues ex Castro]	Liège
25. 1520 August 28	Christianus Tinctoris de Endouia [Falconensis]	Liège
26. 1524 August 31	Ludouicus Tinctoris de Marchia [Diues ex pedagogio Standonck]	Liège

Diocesan distribution: Liège 10; Cambrai 4; Thérouanne 4; Utrecht 4; Tournai 2; Rouen 1; unidentified 1. Of the four entries for Cambrai (home diocese of the musician Tinctoris), three possess the praenomen Iohannes, and no instance of this name occurs after 1470. ^d

Notes to Table 1

- a The ambiguity of entries 1-9 is due to the fact that the records for the period are missing, and the present details are obtained from the index compiled between 1456 and 1457 by Pierre Brode. In this index, his placing of the year concerned at the top of each page, whilst inscribing the matriculation entries in an unbroken list from page to page, renders impossible the task of determining the point of change-over from one year to the next. Every entry, therefore (except, one must suppose, the first of each page), is subject to a variability of at least one year. (See Reusens, Matricule, i, pp. xiv-xviii.)
- b This is the entry referred to by Vander Straeten in his letter to the Minister of the Interior, dated 8 March 1875, in which he claims erroneously that the enrolled student is to be identified with the musical theorist, whose diocese of origin he therefore believed to be that of Th rouanne (Vander Straeten, Pays-Bas, iv, pp. 9-10).
- c The expressions 'De [Ex, In] Lilio, Castro, Porco' etc. (= 'Liliensis, Castrensis, Porcensis' etc.) refer to the particular pedagogium, each further divided into 'diuites' and 'pauperes', to which each student belonged (Reusens, Matricule, iii, pp. xv-xvi). Regarding this Iacobus Tinctoris, Vander Straeten comments, with a certain lack of rigour, 'Sans nul doute, voil  un fr re de Jean Tinctoris' (letter to the Minister of the Interior, dated 17 March 1875; quoted in Vander Straeten, Pays-Bas, iv, p. 13). He thereby concludes that 'Jean Tinctoris a donc pour berceau la ville de Poperinghe' (ibid.).

d From the period following that covered by Table 1, eight further instances of the name (or one of its vernacular equivalents) can be found: 21 October 1534 Hermannus Tinctor de Vollenhoe; 27 August 1539 Theodoricus Tinctoris de Leodio; 31 August 1545 Cornelius Tinctoris Montanus; ? February 1551 Petrus Tinctoris Lutzemburgensis; 20 January 1564 Guilhelmus Ioannis Tinctor Haerlemensis; 25 November 1631 Arnoldus Tinteler Nivellensis. It is conceivable, in view of his place of origin, that this last-named was a distant descendant of the musical theorist.

TABLE 2: Occurrence of the name Tinctoris (or vernacular equivalent) in the matriculation records of Cologne University (1404-1525)

<u>Date</u>	<u>Name, place of origin etc.</u> ^a	<u>Diocese</u>
1. 1404 December 20	Magister Gwalterus Tinctoris de Turnoet, magister artium Parisiensis; ad ius canonicum; soluit	Cambrai ^b
2. 1423 September 4 ?	Iohannes Tinctoris de Tornaco, Tornacensis diocesis; ad artes; soluit	Tournai
3. 1430 March 24	Rodericus Tinctoris de Grauia, clericus Leodiensis diocesis; ad artes; soluit	Liège
4. 1439 December 20 ?	Thomas Tinctor de Orchies; ad artes; non soluit quia consanguineus et clericus magister Iohannes Tinctor, sed bedello soluit album	Tournai
5. 1442 December 20	Iohannes Tinctor de Bernkastel, clericus diocesis Maguntinensis; ad artes; soluit	Mainz

TABLE 2 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
6. 1455 March 19	Iacobus Tinctoris de Atrabato; ad artes; iuravit et soluit	Arras
7. 1460 October 22	Petrus Tinctor de Nouo Castro, Treuerensis diocesis; ad artes; iuravit et soluit	Trier
8. 1461 November 2	Gerardus Tinctor de Husden, Traiectensis diocesis; ad artes; iuravit et soluit	Utrecht
9. 1465 December 20 ?	Wilhelmus Tinctor de Bommel; iuravit et soluit	Utrecht
10. 1468 October 11	Tilmannus Tinctoris de Colonia; ad artes; iuravit et soluit	Cologne
11. 1469 June 20	Iohannes Tinctoris de Witlich, clericus Treuerensis diocesis; ad artes; iuravit et soluit	Trier
12. 1470 October 29	Bernardus Vriessem filius Iohannis Heynrici Vriessem Tinctoris de Bomel; ad artes; iuravit et soluit	Cologne
13. 1471 August	Albertus [filius?] Iohannis Tinctoris de Harlem; ad artes; iuravit et soluit ^c	Utrecht

TABLE 2 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
14. 1471	September Iohannes Tinctoris de Wesalia; ad artes; non iuravit quia minorennis, et soluit	Trier
15. 1479	July 21 Iohannes Tinctoris de Colonia; ad artes; iuravit et soluit	Cologne
16. 1480	February 3 Iohannes Tinctoris de Gelria, Coloniensis diocesis; ad artes; iuravit et soluit	Cologne
17. 1481	November 29 Iohannes Tinctoris de Colonia; ad artes; iuravit; pauper	Cologne
18. 1485	April Hermannus Tinctoris de Colonia; ad artes; iuravit; pauper	Cologne
19. 1487	May 1 Iohannes Tyntoris de Heynsberch; ad artes; iuravit et soluit	Liège
20. 1487	October 30 Antonius Iohannes [-is?] Tinctoris de Zyrceze; ad artes; iuravit et soluit ^d	Utrecht

TABLE 2 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
21. 1487 November (?4)	Georgius Tinctoris, incola Colonie et Lomesheym minorennis; non iuravit sed pedagogus eius Iohannes de Soechtelen promisit pro eo quod in estate congrua iurabit, tamen soluit	Cologne
22. 1490 May 14	Antonius Tinctoris de Colonia; ad artem; iuravit et soluit	Cologne
23. 1490 November 16	Iohannes Tinctoris de Colonia; ad artem; iuravit et soluit	Cologne
24. 1492 June 18	Heinricus Tinctoris de Colonia; ad artem; iuravit et soluit	Cologne
25. 1496 June 9	Iacobus Iohannis Tinctoris de Alcmaria; ad artem; iuravit et soluit	Utrecht
26. 1496 September 10	Iohannes Verwer de Lippia; ad artem; iuravit; pauper	Cologne

TABLE 2 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
27. 1496 October 26	Iohannes Tinctoris, Coloniensis [diocesis]; ad artes; iuravit et soluit	Cologne
28. 1498 December 15	Symon Tincoris Coloniensis [diocesis]; ad artes; iuravit; pauper	Cologne
29. 1499 May 8	Iacobus Werwer de Kempis; ad artes; iuravit et soluit	Cologne
30. 1509 April 3	Iasperus [Iaspar] Franck filius Tinctoris de Wynssheym, Herbipolensis diocesis; ad artes; iuravit et soluit	Würzburg
31. 1511 October 30	Thomas Verwer de Kempis; ad artes; iuravit et soluit	Cologne
32. 1516 November 15	Goetfridus Tinctoris de Venloe; ad artes; iuravit et soluit	Liège

TABLE 2 (continued)

<u>Date</u>	<u>Name, place of origin etc.</u>	<u>Diocese</u>
33. 1517 October 31	Iohannes Tinctoris de Gronnyngen; ad artes; iuravit et soluit	Utrecht
34. 1519 October (?8)	Petrus Tinctoris de Wytlich; ad artes; iuravit et soluit	Trier
35. 1520 November (?8)	Hinricus Veruer de Wesalia inferiori; ad artes; iuravit et soluit	Cologne
36. 1525 November 8	Adam Tinctoris ex Kempis, diocesis Coloniensis; ad artes; iuravit et soluit	Cologne

Diocesan distribution: Cologne 17; Utrecht 6; Liège 3; Trier 4; Tournai 2; Cambrai 1;
Arras 1; Mainz 1; Würzburg 1; unidentified 2. Note that of these
36, 12 possess the praenomen Iohannes, but the pre-1470 concentration^e
displayed in Table 1 is not reflected here.

Notes to Table 2

- a The drastic abbreviations of Keussen's edition are here expanded silently.
- b If 'Turnoet' = Turnhout.
- c Possibly related to the 'Iohannes Tinctoris de Herlam' enrolled at Louvain in ?1438 (Table 1, no. 4).
- d Possibly related to the 'Cornelius Wilhelmi Tinctoris de Ziericzee' enrolled at Louvain on 24 August 1504 (Table 1, no. 19).
- e Further miscellaneous occurrences of the name in this period* include: 12 April 1423 Iohannes Tinctoris; 13 August 1425 Iohannes Tinctoris; 4 December 1425 Iohannes Tinctoris; 23 July 1427 Iohannes Tinctoris; 4 May 1428 Iohannes Tinctoris (possibly to be identified with a 'Iohannes Tinctoris canonicus et cantor ecclesie Sancti Pauli Leodiensis'); 6 November 1428 Iohannes Tinctoris; 22 June 1429 Iohannes Tinctoris; 21 October 1429 Iohannes Tinctoris; 14 February 1431 Iohannes Tinctoris (from Baix, Chambre apostolique, documents 160, 238, 279*, 540, 651, 718*, 830*, 846, 1084* [* indicates procurator causarum at the Papal Curia]); 9 February 1468-16 December 1473, and 1474 Dominus Nicolaus Tinctoris de Guntzenhaus, diocesis Estetensis, magister artium, procurator; 31 March 1468-18 December 1470 Dominus Nicolaus Tinctoris, diocesis Traiectensis, magister artium, procurator; 1451-2 Dominus Iohannes Tinctoris Bisuntinensis diocesis, magister artium (from Samaran/Van Moé, Auctarium, iii);

*i.e. other than at Cologne University

17-19 May 1495 Hinricus Tinctoris Dulckensis (from Van de Pasch, Definities, p. 202); 15 and 18 December 1497 Walter Tinctoris, notary (from Halkin/Roland, Recueil, pp. 500-1, citing MS 271 [olim R. a. 1] and MS 273 [olim R. a. 1] of the abbey); 30 October 1504, 8 February 1505, 13 June 1520 Johan le Tindeur/Tinctor, 'échevin de Liège' (from Van der Made, Inventaire, and Baillien, Inventaris, p. 137). That the name was also current in the fourteenth century is shown by the following: 21 January 1329 Iohannes Tinctoris; 24 November 1329 Iohannes [son of] Gherewinus Tinctoris, cleric of the diocese of Cambrai (from Fayen, Lettres, pp. 246 and 344); 15 April 1339 Iohannes dictus Tinctor de Herenthals, clericus; Willelmus dictus Tinctor de Herenthals, Cameracensis diocesis clericus, publicus imperiali auctoritate notarius (from Devillers, Cartulaire, i, p. 75); ob. 25 August 1354 Iacobus I[ohannis?] Tinctoris, abbot of Oudenbourg (from Piolin, Gallia, v, col. 266); 1355-60 Petrus Tinctor of St Bavo, Ghent (from Berlière, Collectories, pp. 273, 283, 298, 307 and 313).

attributes the theological tracts in Brussels 11492-11513 to the musician Tinctoris, claiming them to reveal 'a new side of Tinctoris's personality' and to emphasise 'the many facets of his genius'.⁵ That the often-maligned Abbot Iohannes Trithemius was perfectly aware of the separate existences of these two men is clear from his Catalogus illustrium virorum germaniam ... exornantium (c.1495); although this work has long been cited as the source of the musician's earliest biography, the entry for the theologian Tinctoris has hitherto remained unnoticed (Appendix A, Documents 9a and 9b).

According to two documents pertaining to Orléans University, which will be discussed in more detail presently, Tinctoris was born in the small town of Braine-l'Alleud (Eigenbrakel), situated some ten kilometres north of Nivelles in the province of Brabant and the diocese of Cambrai (Documents 2 and 3).⁶ His father's name, as we are told by Tinctoris himself in his fragmentary incunabulum IVM, was Martin:

'Ex secundo librorum de inuentione et usu musice,
quos Iohannes Tinctoris brabantinus, iurisperitus,

5 Carlerius, Duo tractatuli, p. ii.

6 This particular area of the Low Countries is especially troublesome for disentangling juridical and ecclesiastical boundaries: note that although both Braine-l'Alleud and its neighbour Braine-le-Conte were in the diocese of Cambrai, the latter lay just outside Brabant, in the province of Hainault; Nivelles itself, on the other hand, though lying within the boundaries of Brabant, was actually in the diocese of Liège (see Le Roy, Topographia, under these place-names).

poeta, musicusque prestantissimus, anime
beatissime Martini Tinctoris patris eius
quam plurimum honorandi conscribendo dicauit.⁷

It thus seems quite possible that he is to be identified with the Martin le Taintenier, municipal magistrate ('échevin') of Braine-l'Alleud, mentioned in the parish archives of that town for 1456.⁸ This identification is particularly welcome since it furnishes us with the authentic vernacular equivalent of the name Tinctoris, and may imply that the musician's native tongue was a French rather than Netherlanish or 'thiois' dialect.⁹ His father's profession also confirms that the more artisan or mercantile origins of the family, as suggested by their name (i.e. the dyeing trade), must date back at least two generations. It may also be seen as a reason for Tinctoris's pursuit of a legal career to such a high level; he eventually became, as we shall see, an adviser to King Ferdinand I (Ferrante) in Naples. Indeed, if the argument is not circular, our knowledge of Tinctoris's legal expertise may even be regarded as retrospective evidence for the identification of the magistrate at Braine-l'Alleud as his father.

On the question of Tinctoris's date of birth we find ourselves on much less sure ground, and will probably remain so until some specific

7 Weinmann, De inventione, p. 28. The dedication may imply that his father is only recently deceased, but it is in any case clear that these are the interpolated words of an 'editor', probably paraphrasing those of the author's original text.

8 De Ridder-Symoens, Premier livre 2, p. 69, and De Ridder-Symoens, 'Tinctoris', col. 961. The source cited is [Braine-l'Alleud,] A[rchives] P[aroiissiales], nos. 60 and 76.

9 See Armstrong, 'Language question'.

reference is discovered in the parish records of his home town. For the moment, the clause in Trithemius's biographical note (Document 9a), which states that Tinctoris 'Viuit adhuc in italia varia scribens. annos habens etatis ferme .lx.' at the time of his writing (1495) still provides the most reliable information currently available. This gives us an estimate for Tinctoris's year of birth of c.1435,¹⁰ a date substantiated (or, rather, not contradicted) by his appearance at Cambrai Cathedral as petit vicaire, under Dufay's tutelage, for a period of four months in 1460 (or 1459-60, depending on the length of time elapsing between the end of his period of service and payment: see Document 1), and by his apparently having taken a master's degree by the approximate age of twenty-seven in 1462 (Document 2). We are completely in the dark, however, as to Tinctoris's activities before coming to Cambrai. We might assume that he received the first elements of his musical training as a choirboy at some choral foundation reasonably close to his home town (perhaps either the collegiate church of St Vincent, Soignies, or St Germain, Mons, whose choristers also served St Waudru); there is, however, no supporting evidence for this one way or the other, save, in an oblique sense, Tinctoris's own statement in his treatise on the effects of music, CEM, that he had given himself over to the study of music from his earliest years ('ab ineunte etate').¹¹

10 The word 'ferme' used by Trithemius is slightly ambiguous; it may mean either 'almost' or 'approximately'. The latter is probably more likely.

11 Tinctoris, Opera theoretica, ii, p. 165.

The possible Soignies connection may nevertheless be reinforced by the reference in a St Vincent obituary of one Iacobus of Nivelles, chaplain, to a plot of land in Audegier owned at one time by a Jehan le Taintenier:

'Obitus Iacobi de Nivella cappelani [sic]. IIIIs. IIIId. bl. le moitiet a le Saint Iehan deuant lobit et lautre moitiet au noel apres lobit sur se courtils en Audegier qui est hiretaige de le chapelle Sainte Gertrud tenant au courtils guillaume Resteau qui fut Iehan le taintenier et fut iadis hiretaige de lostellerie et daultre part tenant a liretaige Iehan Tournet qui fut Williaume rougeauwe et parauant Iehan Ghignot.'¹²

Again, Tinctoris also mentions in CEM the rather obscure figure of Iacobus Carlerii in an otherwise glittering gallery of the finest composers of the author's day.¹³ It is possible that Tinctoris was here recollecting Jehan le Carlier (alias Le Gillot), who was the choirmaster and a formative influence at St Vincent's from 1426 until his death in 1449,¹⁴ and who would thus have been active there at exactly the right time to be involved in Tinctoris's early education.¹⁵ Although we have no direct reason to assume that the above obit refers to Tinctoris, the coincidence of the vernacular name is noteworthy,

12 Demeuldre, Obituaires, p. 146. The area here named 'Audegier' may perhaps refer to the present south-east suburb of Brussels, Auderghem, which lies on the edge of the Forêt de Soignies.

13 Tinctoris, Opera theoretica, ii, p. 176.

14 New Grove, s.v. 'Carlerii'.

15 For similar instances of Tinctoris confusing the forename of a musician, see below, pp. 62-7 and 388-9.

as is the fact that the land in question bordered on a similar plot owned by the 'chapelle Sainte Gertrude'—a reference, perhaps, to the collegiate church in Nivelles of which Tinctoris was eventually to become canon.

At this point in our knowledge of Tinctoris's life we encounter the only semblance of continuity in an otherwise patchy story, for it appears that by 1460 (and therefore, presumably, more or less directly subsequent to his period at Cambrai) he was already succentor at the cathedral church of Sainte-Croix in Orléans.¹⁶ An ambiguity arises here, however, as to the length of time we are to consider that he held this precise position, since although the university procuratorial report, to be discussed shortly, of Petrus de Duvelandia, dated 1 July 1462 et seq. (Document 2), applies this title to him, Tinctoris styles himself the following year as 'choralium pedagogus' (Document 3). It seems likely, especially in view of the florid prose style of the latter document, that these two titles were complementary or synonymous, but the situation cannot be clarified until the extant archives of Sainte-Croix have been systematically examined, and the precise nature of its functionaries distinguished. It is implied by Ridderikhoff and De Ridder-Symoens that Petrus de Duvelandia is in error in his attribution,¹⁷ but the official nature of the libri procuratorum and the geographical proximity of the cathedral to the university render this rather unlikely.

16 De Ridder-Symoens, Premier livre 2, p. 69, citing Archives du Loiret, G 27, f. 75.

17 Ridderikhoff/De Ridder-Symoens, Premier livre 1, p. 28.

On 1 July 1462 Petrus de Duvelandia (= Duiveland), of the diocese of Utrecht, was elected procurator of the German nation at the University of Orléans, and in the course of his three-month tenure Tinctoris, along with four others, was received as a member of the same body, taking the oath¹⁸ and making the appropriate payments to the procurator and bedel, but requesting deferment of payment of the customary franc to the nation itself until the next election, which the members (suppositi) granted 'ob specialem fauorem' (Document 2).¹⁹ Clearly Tinctoris is already held in high esteem ('uenerabilis dominus') and, more to the point, is already styled 'magister'. We do not know the circumstances of Tinctoris's university career prior to the above entry for 1462, but present knowledge does enable at least two possibilities to be considered.

First, if the entry by Petrus de Duvelandia is assumed to refer to a matriculation proper (that is, reflecting Tinctoris's first presence as a member of the university), the implication is clearly that the musician must have obtained his bachelor's and master's degrees elsewhere. If this is the case, he had probably already

18 The 1517 text of the iuramentum nouiciorum is printed in De Ridder-Symoens, Premier livre 2, pp. xxxviii-xxxix (from Archives du Loiret, D 4, f. 82).

19 For the inscription fees, see De Ridder-Symoens, Premier livre 2, p. xv.

qualified when he became succentor at Sainte-Croix, and by extension, when he was recruited as petit vicaire at Cambrai. Given this, our estimated year of his birth, 1435, may even be slightly too late; indeed, if we were to push it back as far as 1430, it is not impossible that either the ?1446 or the ?1448 entry in the Louvain matriculation records (Table 1, nos. 6 and 8) may refer to him, a good twenty-five years earlier than the entry postulated by Vander Straeten,²⁰ and these at least have the advantage over the latter of indicating his correct diocese of origin.

The argument for the second possibility regarding Tinctoris's university education relies on the testimony of a document surviving in the Archivio Segreto Vaticano. On ff.196-203 of Reg. Vat. 523 are listed 147 members of Orléans University presented to Pope Pius II on 1 May 1462 on the occasion of the collation of various expectative benefices on members of the French clergy and other suitable persons.²¹ Included on this list is one Iohannes Tintoris [sic], but in view of the fact that the musician is styled 'magister' in Petrus de Duvelandia's procuratorial report only a few months later, it may seem surprising that this entry places him not among the licentiati, nor even the baccalaurei, but simply as one of the scholares. This apparent paradox, however, may prove to be the crucial clue. Students of the German nation at Orléans enjoyed the mysterious privilege of being able to

20 See above, Table 1, notes b and c.

21 For details of contents, see Gotteri, 'Quelques étudiants'.

take their bachelor's and master's degrees simultaneously, after a period of five years' study.²² If Tinctoris was a mere scholaris in May 1462 and a licensed master by, at the latest, September of the same year, the possibility presents itself that he took advantage of this privilege at some point during the intervening months. If this is the case, we may state with some certainty that he would have first matriculated at Orléans in 1457. These hypotheses, however, then complicate in turn the interpretation of Petrus de Duvelandia's report, which may evidence something other than a simple matriculation (a change of nation, perhaps?), and also throw doubt on the authenticity of the Cambrai entry in 1460, unless we were to postulate that Tinctoris took leave from the university in that year in order to take up the position of petit vicaire.

The evidence, in short, is confused, and the arguments are in danger of becoming circular. Of the two possibilities regarding Tinctoris's university career presented above, however, preference should perhaps be given to the latter, simply because it seems to leave us with the fewer unexplained inconsistencies. As a final complication, moreover, it should be borne in mind that the use of the title magister in 1462 may refer simply to Tinctoris's teaching position at Sainte-Croix, without any necessary implication of a university degree at all; and this, indeed, may be the most likely explanation of all.

22 Fournier, Statuts, i, p. 251, and Rashdall, Universities, ii, p. 150.

As a minor excursus, it may be noted that Reg. Vat. 523 also lists one Guillelmus de Fay among the licentiati of Orléans University.²³ It is tempting to view this as a clue to Dufay's university education, now supposed to have taken place at Rome, though specific evidence is lacking.²⁴ The temptation is the greater since Dufay's biography is still completely blank at the age when his university studies would normally be expected (1414-19).²⁵ However, if the composer did indeed become a licentiatus of Orléans, the inconsistency with his later styling as 'baccalaurius in decretis'²⁶ would appear difficult to explain. But the baccalaureate in law was itself regarded as a higher degree, and may well have entitled the holder to licentiate status in a document such as Reg. Vat. 523. That the problem of Dufay's university training, therefore, may find its solution at Orléans remains an intriguing possibility.

Tinctoris was himself elected to the position of procurator of the German nation at Orléans on 1 April 1463 (Document 3),²⁷ at a solemn assembly of the suppositi held, as was customary, in the priory

23 Gotteri, 'Quelques étudiants', p. 554.

24 Fallows, Dufay, p. 31.

25 Fallows, Dufay, p. 218.

26 Fallows, Dufay, p. 31.

27 That is, 1463 new style. The text, reading 'M^o CCCC^o LXII^o', must indicate that the mos gallicanus was still in operation, whereby the new year was reckoned from Easter (Ware, 'Medieval chronology', p. 221).

church of Notre-Dame-de-Bonne-Nouvelle. He would thus have become a member of the 'Collegium doctorum et procuratorum' of the university, and his duties would have included calling the general assemblies of the nation; writing the name and place of origin (sometimes together with the diocese) of novices into the Liber procuratorum, or matriculation book;²⁸ and receiving the novices' oath. The procurator was in addition charged with the administration of the goods, seal and archives of the nation (especially the Libri procuratorum and the statutes), and also of the finances, although this last responsibility was eventually transferred to the receptor in 1485. Upon his election, moreover, the procurator was himself obliged to take the customary oath.²⁹ His report, drawn up at the end of his period of office, would normally contain a summary of his election by general assembly in Notre-Dame-de-Bonne-Nouvelle and notification of members newly received into the nation, and might also include (especially at a slightly later period) details of students received at examinations, deliberations of general assemblies, and a description of other

28 The names of the new students were usually entered by the procurator in his own hand, except during the period 1484-1508, when the custom arose of the students entering their names themselves (Ridderikhoff/De Ridder-Symoens, Premier livre 1, p. xxv).

29 The 1517 text of the iuramentum procuratoris is printed in De Ridder-Symoens, Premier livre 2, p. xxxvii (from Archives du Loiret, D 4, f. 78^v).

university ceremonies and events of particular relevance to the members. The report drawn up by Tinctoris (Document 3), despite the verbose pomposity and affectation which distinguish it from its neighbours (and which were ruthlessly pilloried by its marginal commentator), is nevertheless fairly typical so far as actual content is concerned.

The German nation, having the Magi as patrons, celebrated the feast of the Epiphany with particular splendour; they also commemorated each year on 24 February one Jehan de Puce, sometime doctor of medicine and student at Orléans, who, in his will (5 March 1416), had bequeathed to the chapter of the church of Saint-Pierre-em-Pout a house in the 'rue de Bourgogne'.³⁰ It is quite possible that Tinctoris wrote music specifically for these and other of the nation's festivities, but none of his extant works gives us any indication of having been so destined. Likewise, we have at present no details of the precise nature of Tinctoris's presumed legal studies, of any teaching function he may have had at the university, nor of the length of time he remained in Orléans, although it is clear that his period of office as procurator ended on 27 June 1463, when Henricus de Luneborch (= Lüneburg) was elected to the position. Tinctoris consistently styles himself 'in legibus licentiatus' in his treatises;

30 Ridderikhoff/De Ridder-Symoens, Premier livre 1, pp. xvi-xx.

it is possible, therefore, that he embarked upon his post-licentiate studies in Orléans with the intention of obtaining the full doctorate, but that he was obliged for some reason to cut them short.³¹

Musical historians have long known, from a further remarkable passage in IVM, that Tinctoris spent some time as music instructor to the boys of Chartres Cathedral:

'Gerardus etenim Brabantinus conterraneus meus, illustrissimi ducis Borbonii aulicus (me presente, uidente et audiente), sub porticu dextra insignis ecclesie Carnotensis, cuius pueros musicam tunc docebam, supremam partem simul cum tenore, non uoces alternando, illius cantilene 'Tout aparmoy' perfectissime cecinit.'³²

Although the reasonable conclusion has been drawn that his period at Chartres must have preceded his move to Naples, it has hitherto been impossible to pin-point the relevant dates more accurately. Since, as will be shown presently, Tinctoris must have been in Naples by 1472 or 1473, and since it is reasonable to assume that he would not have been able to secure the Chartres post before achieving a certain seniority, the only plausible period in which it could have

31 Cf. Ridderikhoff/De Ridder-Symoens, Premier livre 1, p. xiii. Trithemius does indeed style Tinctoris 'doctor vtriusque iuris' (Document 9a), but one should be cautious in accepting this testimony in preference to the author's own statement of his qualifications.

32 Weinmann, De inventione, p. 34. Gerardus's remarkable vocal attributes can, in the context of Tinctoris's other remarks, be taken to imply the ability to whistle the discantus of the chanson while simultaneously singing the tenor part.

occurred is between 1463 and c.1472, perhaps as a direct result of his experience at Sainte-Croix. (If either of the above two outlines of university career is accepted, he would almost certainly have been too young to hold the post before becoming petit vicaire at Cambrai, or before matriculating at Orléans in 1457.)

Unfortunately, no published material so far studied has enabled this nine-year gap to be narrowed further, and indeed, since Tinctoris may even have stayed at Chartres for the whole period, it may be unnecessary to attempt further precision. A more detailed dating for Tinctoris's meeting with Gerardus of Brabant (and thus for his presence in Chartres) clearly might be obtained by establishing the period in which the latter was in the service of the Duke of Bourbon (Jean II), but this has not yet proved possible.³³

Unpublished primary material, likewise, gives us little cause for optimism, owing to the almost complete devastation of the Chartres archives and the Bibliothèque Municipale during the Second World War. The printed sources, it is true, furnish us with several names of 'maîtres de musique' employed during the fifteenth century: in 1401 and 1404 Jacques de Vuisques; in 1404 Guillaume le Bourgoyn; in 1412

33 The standard work on Jean II is De St-Rémy, Jean II.

Le Metayer and Nicolas Loiseleur; in 1420 Pierre (?) Moyer; in 1476 Jehan le Buegue; in 1483 Richard Berthelot; in 1498 Jehan de Laon; and, of uncertain date, Hierosme de Clibano and Jean de Montillet.³⁴ As is apparent, however, the main lacuna occurs precisely in the period under scrutiny. Furthermore, the situation is complicated by the well-attested presence at the cathedral of the composer Gilles Mureau, in various capacities, between 1462 and 1484 (as heurier in 1462, grammar master from 1469 to 1483, and organist from 16 November 1484), although references to Mureau specifically teaching music seem to be of an informal nature, and there is no evidence that his position as magister puerorum was ever in any subject other than grammar.³⁵

Amid this uncertainty, however, at least one point emerges clearly: Tinctoris need not (and possibly could not) have held the full position of cantor in the cathedral in order to be the official instructor of the boys in music. This is shown by an entry in the capitular archives, translated and described by Abbé Alexandre Clerval, which refers to the installation in 1483 of Richard Berthelot as

34 Clerval, Maîtrise, pp. 76-80. For some names of fifteenth-century choirboys, see p. 292.

35 Pirro, 'Mureau', esp. p. 165.

music instructor to the choirboys (pueri in albis) by the then cantor, Jehan de Montescot:

'"Après avoir entendu la requête de discrète personne Richard Berthelot ... et s'être informés dûment et suffisamment de sa science, de sa probité, de sa capacité, le Chapitre l'a retenu et le retient pour instruire les enfants d'aube de l'église de Chartres dans l'art de la musique, au traitement accoutumé, et tant qu'il plaira à ces Messieurs." On lui accorda les draps de l'église (c'est-à-dire une fonction d'heurier matinier), et il fut installé par le chantre Jean de Montescot. 1483.'³⁶

From this, then, it is apparent that Tinctoris's teaching position may have been attached to the more humble post of heurier matinier.³⁷

The date and circumstances of Tinctoris's entry into the service of King Ferdinand I (Ferrante) as chaplain-singer at the Aragonese court in Naples are not known for certain. The terminus ante quem is clearly 6 November 1476, the completion date of NPT,³⁸ by which time 'nonnulla opuscula' had been written.³⁹ This fact has led most commentators, somewhat unrigorously, to postulate an output of approximately one work a year, leading back to a presumed date of arrival in Naples of c.1472.⁴⁰

36 Clerval, Écoles, pp. 426-47, citing Chartres, Reg. Cap. 1009/1, f. 89.

37 For a discussion of the heuriers matiniers at Chartres, see Goldine, 'Heuriers'.

38 See below, p. 94.

39 Tinctoris, Opera theoretica, i, p. 65.

40 For example, Tinctoris, Opera theoretica, i. p. 7.

Such a conclusion, although reached by somewhat wayward means, can now be supported from two related quarters. The first of these concerns a relatively unstudied work by Tinctoris preserved in a manuscript in the Biblioteca Nazionale in Naples: his translation from Burgundian French ('lingua de borgogna') into Italian of the articles of constitution for the Order of the Golden Fleece. A more detailed discussion of this source (I-Nn, MS XIV. D. 20),⁴¹ and a transcription of its hitherto unpublished text, is given below as Appendix C. For the purposes of the present biographical outline it need only be noted that King Ferrante, for whom the translation was carried out, was elected Knight of the Order at the chapter meeting in Valenciennes on 8 May 1473; that on 6 July 1474 Charles the Bold charged Antoine de Bourgogne with the task of confirming Ferrante's election by travelling to Naples to receive the king's oath on the statutes; and that by 20 April 1475 the king had confirmed that his investiture had been duly completed. Palaeographical criteria, moreover, suggest that Tinctoris's translation of the statutes, and their subsequent copying by his personal friend, the court scribe Joanmarco Cinico, were accomplished soon after the acquisition of the French original. Tinctoris, therefore, is by c.1475 sufficiently fluent in Italian,

41 Described briefly in De Marinis, Biblioteca, ii, p. 19; see also Perkins/Garey, Mellon, i, p. 21 and Strohm, 'Missa Nos amis', p. 38, n. 13.

and sufficiently prominent in Ferrante's household, to be entrusted with this prestigious task. It is not unreasonable, then, to assume that by this time (unless he had gained his command of the language elsewhere) he had been in the king's service for a good two or three years.

Again, Ferrante's election to the Order of the Golden Fleece was but one public manifestation of the alliance which he had sought for several years with the house of Burgundy, forced by his sense of vulnerability in the face of the pretensions to the Kingdom of Naples by the Crown of France. The ambassador to Naples at the Burgundian court, heavily involved in the establishment of the alliance, was Francesco Bertini, Bishop of Capaccio.⁴² His presence at Charles's court is first recorded on 25 June 1469 in Ghent,⁴³ and he remained with the duke more or less continuously, travelling with him throughout the Low Countries, until his departure on 14 March 1472.⁴⁴ The treaty of alliance between Ferrante and Charles had already been announced at St Omer on 1 November 1471,⁴⁵ and the subsequent arrival of Charles's own ambassador at the Neapolitan court in 1472 (perhaps coinciding with Bertini's return) provided the occasion for enormously elaborate festivities. The writer Pontano, for example, gives a vivid

42 Pontieri, Ferrante I, p. 173.

43 Vander Linden, Itinéraires: Charles, p. 17.

44 Vander Linden, Itinéraires: Charles, p. 39.

45 Vaughan, Charles the Bold, p. 75.

first-hand account, in his treatise De conuiuentia, of the banquet given to the Burgundian ambassador by Ferrante's son Alfonso, at which 'suauissimi cantus' were heard,⁴⁶ and Ferrante's modern biographer Pontieri notes that the whole Flemish population of Naples was the object of the most courteous attention during the period.⁴⁷ The year, 1472, fits so well with the other evidence for Tinctoris's entry into Ferrante's household, and the strengthening of commercial as well as political ties which followed the alliance⁴⁸ renders the circumstances so appropriate, that we must at present regard this as the most plausible explanation for the theorist's move to Naples. The necessary corollary to this is that Tinctoris had had some direct connection with the Burgundian court before 1472. No evidence of this rather important conclusion has yet come to light. However, David Fallows has recently suggested that the musicians listed in Compère's motet Omnium bonorum plena,⁴⁹ who include Tinctoris, may have been present together in Cambrai on 16-17 October 1468, when the courts of Louis XI and Charles the Bold came to the city to venerate jointly the picture of Notre-Dame-de-Grace, believed to have

46 Pontano, Trattati, pp. 153-4.

47 Pontieri, Ferrante I, p. 174.

48 Ibid.

49 Compère, Opera omnia, iv, pp. 32-8.

been painted by St Luke the Evangelist.⁵⁰ Fallows makes the attractive suggestion that this occasion could have directly prompted the composition of Compère's motet, and it may thus have also been the point of contact between Tinctoris and the Burgundian court. If this is so, unless he was already back in Cambrai anyway, more detailed research into the households of Charles and Louis in the late 1460s and early 1470s may eventually prove fruitful for charting Tinctoris's whereabouts more accurately between his period at Chartres and his move to Naples.

There is no doubt, in view of his qualifications, that Tinctoris's position as capellanus in Naples combined the functions of chapel singer and legal adviser to the king.⁵¹ It is not clear, though, whether his self-styling in 1477 as 'iurisconsultus' in the dedication of LAC⁵² is merely a superfluous confirmation of his duties as chaplain, or whether it provides evidence for a specific promotion to a position of added legal responsibility. The otherwise remarkable consistency with which he styles himself in the earlier treatises (typically, various combinations of 'in legibus licentiatus', 'inter musice professores minimus', 'legum artiumque [mathematicarum] professor', and almost always 'regis Sicilie

50 Fallows, Dufay, pp. 77-8.

51 Cf. Pirrotta, 'Cultural tendencies', p. 132.

52 See below, p. 95 ; also 'iurisperitus' in IVM (see above, p. 18).

capellanus') may imply the latter, but certainly gives no clue that he was ever raised to the position of first chaplain (archicapellanus or prothocapellanus). Here we encounter a conflict with Trithemius's account, in which Tinctoris is described in 1495 as 'regis ferdinandi neapolitani quondam archicapellanus et cantor' (Document 9a). We know that the cappellano maggiore had been Joan Brusca at least since 1458, when he was involved in the recruitment of singers from Rome to the Neapolitan court,⁵³ and although the only wardrobe account known to mention Tinctoris is ambiguous in this respect, Brusca may (though the possibility is admittedly remote) still have held the position in 1480 (Document 5).⁵⁴ By 1492 the first chaplain seems to have been one Jacobo da Valenza,⁵⁵ so if Trithemius is correct, Tinctoris must have been promoted to the post between these last two dates.

In addition to his juridical and chapel duties, it seems likely that Tinctoris acted as private tutor in music to the king's daughter Beatrice; he himself strongly implies in the dedication of TMD that he is acting in some sense as 'preceptor' to her ('Moris est cuiuslibet scientie preceptoribus ...'),⁵⁶ and it is known from other sources that the princess received the customary individual grammar tuition

53 Messer, Codice, pp. 146-7; for his presence in 1466, see Barone, 'Cedole', p. 206.

54 He was given a life appointment as customs inspector for salt in the city of Naples on 7 November 1488 (Mazzoleni, Regesto, pp. 181-2), but it is not clear whether this indicates the date of his retirement from his household duties.

55 Barone, 'Cedole', pp. 16-17.

56 Parrish, Dictionary, p. 2. The story, however, that Tinctoris founded the first music conservatory in Naples (see Fétis, Biographie, s.v. 'Tinctor') is unsubstantiated.

from the age of eight from Antonio de Sarcellis.⁵⁷ The precise form that this music tuition took is not known, but it should by no means be assumed to have consisted merely in the inculcation of theoretical rudiments; Tinctoris's own extraordinarily passionate defence of the bowed vihuela ('uiola cum arculo') and rebec in IVM,⁵⁸ renders it quite likely that he played, and therefore perhaps taught these instruments, and there can be very little doubt that singing lessons of some sort would have taken place.

Apart from the above-mentioned wardrobe account of 25 October 1480 (Document 5) and the 1487 instruction to recruit new singers (Document 6), to be discussed shortly, one of the only two documents relating to Tinctoris during his period in Naples is an account entry from the Este court at Ferrara, dated May 1479. This gives notice of four nights' lodgings taken by Tinctoris between the 7th and 11th of this month, apparently at the inn known as the 'Alanzello' (= 'All'angelo?'), run by one Nichollo Matto (Document 4). It should be noted that here also Tinctoris is styled simply as 'chantadore de la Sachra magiestade del re de Napoli', with no implication that he held the position of cappellano maggiore at this time. The reason for this visit to Ferrara is not known; perhaps he had been borrowed as a temporary singer, or was seeking such himself, or perhaps (especially

57 De Berzeviczy, Béatrice, i, pp. 48-9.

58 Weinmann, De inventione, pp. 45-6. See also Woodfield, 'Early history', pp. 141-5.

if one recalls the newly-built Ferrarese chapel of Santa Maria di Corte)⁵⁹ some transaction was involved regarding music for one or other of the two courts. Alternatively, Tinctoris may have been simply passing through the city on an otherwise unrecorded journey northward, or indeed the mission may have been of an entirely diplomatic nature, with no reference to musical activity at all. In any event, it is clear from the Ferrarese document that Tinctoris's oft-cited contact and 'invigorating discussions'⁶⁰ with Franchino Gaffurio, who was in Naples from 1478 to 1480,⁶¹ were interrupted on at least this one occasion, perhaps for some considerable number of months.

It has been postulated that one Iohannes Tector(is), who appears in the accounts of St Lambert, Liège, as succentor on 23 September 1474 and again some time after 25 May 1481, is to be identified with the musical theorist,⁶² but this is highly unlikely. It is true that Tinctoris's friend Iohannes Stokem is to be found at St Lambert periodically from 1455 to 1481,⁶³ and that in the dedication of IVM Tinctoris states that he once met Stokem in Liège ('quod ab eo tempore

59 Lockwood, 'Pietrobono', p. 128.

60 Miller, 'Early Gaffuriana', p. 375.

61 Miller, 'Early Gaffuriana', p. 373.

62 Quitin, 'Maîtres', pp. 14-18; also Gerritzen, Untersuchungen, p. 6.

63 Quitin, 'Maîtres', p. 15.

quo abs te ex Leodio digressus, diuino munere feliciter Neapolim regressus sum')⁶⁴ but the dates concerned do not tie up at all with our knowledge of Tinctoris's move to Naples, the writing of the Liège signatures⁶⁵ does not match what is probably Tinctoris's hand,⁶⁶ and the name Tectoris was in any case almost as common as, and of a quite separate origin from that of the theorist. Furthermore, Tinctoris, writing in 1476, clearly bemoans the fact that it has been a long time since he was last in his homeland, and that because he has been unable to see his parents and friends for so long, he has to remain content with cherished memories of them: 'Corpus etenim licet ab ea [patria] plurimum distet, animus parentes et amicos frequentissime recolens profecto parum aut nihil abest.'⁶⁷

Document 6 is a letter from Ferrante, drawn up by his chancellor Pontano and dated 15 October 1487, in which Tinctoris is instructed to go in search of an unspecified number of singers for the chapel. Evidently an attempt has already been made to find singers of the requisite quality locally (although it is difficult to be certain how locally we are to construe the phrase 'in queste nostri parti de qua'). Tinctoris, no doubt as much in view of his geographical and linguistic

64 Weinmann, De inventione, p. 27

65 Quitin, 'Maîtres', p. 18.

66 See below, pp. 102-16.

67 Tinctoris, Opera theoretica, i, p. 65; also earlier: 'si unquam patriam repeterem' (ibid.).

background as of his musical discernment, has now been furnished with letters of introduction to the King of France (at that time Charles VIII) and the King of the Romans (Maximilian), as well, it seems, as prior verbal conditions regarding the capabilities (or perhaps voice-ranges?) of the new recruits ('alcuni cantori della conditione a bucca vi hauimo detto'). It is unfortunate that the letter does not clarify Tinctoris's precise position at court by 1487; although it might seem reasonable that the task of recruiting new singers should fall to the first chaplain, the wording here does not attach any descriptive tag to Tinctoris at all, and any argument ex silentio is clearly dangerous.

No evidence has yet come to light to confirm or provide details of Tinctoris's visits to either of these foreign courts. It is certain that it was not during the course of this journey (assuming that it actually took place) that he heard the two Orbus brothers, Carolus and Iohannes, playing chansons together on the bowed vihuela in Bruges; this is an event recorded in IVM,⁶⁸ and it can now be shown that this treatise had probably been completed by 1483 or 1484 at the latest.⁶⁹ It is also unlikely that this was also the occasion of his meeting with Stokem in Liège, since payments

68 Weinmann, De inventione, p. 45; see also Reese, Renaissance, p. 148.

69 See below, pp. 72-8.

to the latter as a member of the Sistine Chapel are recorded between 1487 and ?1489.⁷⁰ For both of these events we may once again have to postulate an otherwise undocumented trip to the Low Countries, probably between 1476 (cf. the above comment from NPT) and 1481 (when Stokem disappears from the St Lambert accounts), and possibly coinciding with his brief stay en route in Ferrara in 1479.

From this point on, the documentation of Tinctoris's life becomes increasingly sparse. All the more welcome, therefore, is the recent discovery of another item in the Vatican Library which almost certainly refers to the musician (Document 7). This is a notification, in two chronological layers, regarding the payment of annates (taxes levied by the Holy See on minor reserved benefices)⁷¹ for a prebend and canonry at the collegiate church of St Gertrude, Nivelles. The beneficiary, according to the published version of the text,⁷² is named as Iohannes Trutoris, cleric of the diocese of Cambrai living in Naples; but, as Jeremy Noble has pointed out,⁷³ there can be little doubt that this is a misreading of 'Tintoris' either by the scribe or (more likely) the modern editor. According

70 Haberl, 'Schola cantorum', p. 244.

71 Boyle, Survey, p. 46. For further on annates, see Baix, Chambre apostolique, passim.

72 Brouette, Libri annatarum, p. 68.

73 Noble, 'New light', p. 83.

to the terms of the document, the payment of the annate is to be made through the procuratorship of Nicholas Rembert, a man as renowned for his musical connections as for his ecclesiastical career.⁷⁴

The sequence of events encapsulated in the document seems to be as follows. On 9 December 1487 the previous holder of the prebend at Nivelles, Iohannes de Campis, died 'extra Curiam'. On 18 September 1488 a public instrument was drawn up by the Neapolitan notary Francisco Pappacoda,⁷⁵ in which Rembert is named as procurator. On 24 September of the same year this was registered by the Papal Curia, binding Rembert to payment of the annate within a year, or else to inform Rome within a month that the canonry has not been taken up ('de possessione non habita'). The later marginal entry, dated 27 February 1490 (1491 new style?) seems to imply that the annate has been paid, and that Rembert has registered to the Camera Tinctoris's obligation to repay the sum. We may assume, therefore, that Tinctoris has taken possession of the canonry, an assumption borne out, of course, by Trithemius's description of Tinctoris in 1495 as 'ex ciuitate niuellensi oriundus. et in ecclesia eiusdem vrbis canonicus' (Document 9a), and by the notice of transfer

74 Noble, 'New light', pp. 82-4.

75 Pappacoda also appears as notary a month later (22 October 1488) in I-Nn, MS X. B. 58, f.204^v: see Mazzoleni, Regesto, p. 180. He seems to have been active in Naples at least since 1464: see Barone, 'Cedole', p. 21.

of the prebend, to be discussed presently, to Peter de Coninck (Document 10). Slightly more ambiguous, however, is the phrase 'in Neapoli, ubi ipse Iohannes moram habet'. On the one hand, this may be construed as stating that Tinctoris is no longer resident in Naples, but merely staying there (returned?) temporarily; in which case he may have officially left the king's service by 1490 (1491). On the other hand, the phrase may be so worded simply to emphasise that Tinctoris is not a native of the city; in which case no conclusions as to his permanent whereabouts can be drawn. It should also be stressed that the collation of this benefice and, in particular, the use of the term clericus, in no way implies that Tinctoris was a priest, and there is no other evidence available to suggest that he was.⁷⁶ The valuation of the prebend at fifty livres tournois demonstrates that Tinctoris's benefice was reasonably lucrative; by way of comparison, the figure represents twice the value of the most lucrative canonry at Condé, but only two-thirds of those at Cambrai Cathedral.⁷⁷

If Trithemius is correct in styling Tinctoris as 'quondam archicapellanus' (and frankly we have no good reason to doubt him), it has already been shown that Tinctoris must have quitted the position, and therefore, presumably, the king's service completely, by 1492.

76 Only seven of the thirty male canonries at St Gertrude's had been statutorily sacerdotal since 1332 (D'Hoop, Inventaire, i, p. 197).

77 Noble, 'New light', pp. 86-8.

By a nice coincidence of dates we are thus brought to the year of the enthronement, on 26 August, of Rodrigo Borgia as Pope Alexander VI, an event that is known to have inspired Tinctoris to write the text (and, one may assume, the music) of a celebratory motet Gaude Roma uetus. That we have the complete text of this motet (though the music has not survived) is entirely due to its quotation by Iohannes Burckard in his Liber notarum, or diary.⁷⁸ Here the author also gives some details of the circumstances surrounding the origins of the work. Its composition was apparently the result of a desire on the part of the chapel choir, urged on by the Cardinal Vice-Chancellor (Ascanio Sforza), to sing some newly composed piece in honour of the new Pope, after the Offertory at Mass on the second Sunday in Advent (9 December); but when the Pope's opinion was sought, he expressed a preference to postpone the performance until another day, in his private chambers. The relevant passage runs thus:

'Cantores capelle nostre per cardinalem uicecancellarium instigati uoluerunt quandam laudem in pontificis honorem nouiter compositam post offertorium decantasse; habita tamen super hoc per socium meum pontificis uoluntate, qui id fieri noluit pro ea die, sed pro alia et in camera sua acceptauit, illam non cantarunt. Erat autem laus huiusmodi, sub his uerbis:

Epigramma Ioannis Tinctoris, legum doctoris atque musici, in laudem et gloriam Serenissimi Domini nostri Alexandri Pape VI:

Gaude Roma uetus magnis celebrata triumphis,
 Cui Deus eternum contulit imperium.
 Claribus Cesaribus quondam regnata fuisti,
 Multo clarior es subdita presulibus,

78 Burckard, Liber notarum. See also Schering, 'Burckard'.

Qui uirtute licet nituerunt [sic] tempore prisco
 Haud uincunt etas quem modo nostra uidet.
 Sextus Alexander Hispanus origine celsa
 Regnet [sic] et officio fungitur [sic] ethereo;
 Qui prudens, iustus, constans, pius atque modestus
 Pro meritis tanto culmine dignus erat.
 Eye christicole Domino persoluite grates
 Quilibet et uestrum mente pia resonet:
 Viuat Alexander celebrandis imagine Magni,
 Fastigio maior, non probitate minor.
 Amen.'79

It is clear, therefore, that Tinctoris's motet was not actually performed on this occasion, and Burckard does not tell us whether the later, private hearing took place or not. The more important question in any case, so far as Tinctoris's biography is concerned, is whether he was actually in Rome at the time himself. There is no record of him in the available lists of singers from the various chapel choirs in existence then, nor is he termed 'cantor' by Burckard. On the other hand, he may have been a primarily non-musical member of some ecclesiastical or diplomatic retinue (the Cardinal of Naples, for example, was in Rome at the time), present simply to pay homage to the new Pontiff. Edward Lowinsky goes so far as to suggest that Ascanio Sforza himself may have had a hand in Tinctoris's move, bearing in mind that they may well have met during Ascanio's sojourn in Naples some ten years previously.⁸⁰ The true position is impossible to deduce on the basis of present evidence; it seems more likely, on balance (especially when one considers a

79 Burckard, Liber notarum, p. 376 (punctuation slightly altered).

80 Lowinsky, 'Ascanio Sforza', p. 47.

certain spontaneity of events implicit in Burckard's account), that Tinctoris was indeed in Rome in 1492, but a larger question-mark should hang over the issue than is often supposed.⁸¹

It may be noted in passing that two anonymous five-part motets, Salve regis mater sanctissima, in CS 35, ff. 188^v-191 and 196^v-200, seem to have been composed for, or inspired by these enthronement celebrations. The 'tenor primus' of each is texted 'Hic est sacerdos quem coronavit Dominus' in the prima pars, which is expanded in the secunda pars to 'Hic est sacerdos Alexander quem coronavit Dominus'. The remaining voices also refer to Alexander at the end of the secunda pars: 'ut quem [quam] uices clauigeri ministrare celestis Alexandrum'.

The final twenty years of Tinctoris's life are almost entirely undocumented. One exception, however, to this regrettable example of historical caprice is an oblique reference to him in a letter from Peter Váradi, Archbishop of Kalocsa, to the widowed Queen of Hungary, Beatrice, dated 12 January 1493 (1494 new style?) (Document 8). The historical context in which this letter was written has been well outlined by Leeman Perkins.⁸² Upon the death of Matthias Corvinus in 1490, Beatrice's lack of popularity with the Hungarian people, combined with her conspicuous lack of success at producing an heir,

81 See, for example, Reese, Renaissance, p. 139.

82 Perkins/Garey, Mellon, i, pp. 18-19.

made her situation precarious. She decided, therefore, to give her support to one of the strongest contenders, Ladislaus II of Bohemia, on condition that he take her as queen upon his enthronement. When proclaimed king, however, he protractedly delayed fulfillment of this condition, causing Beatrice eventually to abandon her claims to the throne and return to Naples. In her efforts to maintain her position at Buda, she attempted to enlist the services of Archbishop Váradi, who now writes (Document 8) to hint, not with outstanding subtlety, that his voice might carry more weight if backed by the authority of a cardinalate, referred to metaphorically (if tortuously) as the (scarlet) 'cap'. As his eighteenth-century editor Wagner comments, 'Quae deinde de Galero scribit, non improbabile est, Cardinalitium intelligi'.⁸³ Continuing the metaphor, Váradi proclaims Beatrice the most excellent and erudite of all those skilled in the art of dyeing caps (to scarlet: i.e. promotion to the cardinalate); even though she has said in a previous letter that the 'prince of [her?] musicians' possesses the name of the dyers, he has nevertheless not yet mastered this particular skill, despite his other undoubted accomplishments: '... ubi etiam musicorum princeps tinctorum nomine appellatur, licet is inter ceteras artes suas, quas profecto commendabiles habet, ad hanc unicum tingendi galeri scientiam nondum peruenerit'.⁸⁴

83 De Warda, Epistolae, p. 48.

84 De Warda, Epistolae, p. 49.

Perkins is somewhat reluctant to view this passage as implying that Tinctoris is in Buda in 1493 (1494), but it seems quite possible that this is the case; it would certainly provide at least some explanation for the relative silence of the known, more 'central' sources concerning his whereabouts. Nevertheless, in view of the ambiguities of Váradi's text, it would be rash to dismiss the possibility that Tinctoris had remained in Rome perhaps even since the papal enthronement ceremonies of 1492; and if this is so, we may look forward with some optimism to further references being unearthed, as research in the Vatican archives progresses.

Trithemius, writing in 1495, states that Tinctoris is still living in Italy (Document 9a). Although by now we should be wary of overriding the statements of this writer, which elsewhere have been almost completely vindicated, there is nevertheless a certain suspicious vagueness about the phrase 'varia scribens', which also occurs in many other entries of the Cathalogus and which implies that Trithemius does not claim to be entirely up-to-date or comprehensive with his material, just as his knowledge of Tinctoris's output is admitted earlier to be imperfect. Of some help in this context is the relatively recent discovery of a letter by Tinctoris to Joanmarco Cinico, in I-Nn, MS XII.F.50. This is described in some detail below, in Appendix B, and is of considerable palaeographical

interest to a study of the principal source of Tinctoris's theoretical works, Br.⁸⁵ For biographical purposes, however, the letter seems to imply that Tinctoris had returned to the Bay of Naples around 1495-6, in a state of some disenchantment with the rewards of court life.⁸⁶ Trithemius's assertion that he is 'adhuc in italia' may, then, be quite correct.

Finally, to Tinctoris's death. We still possess only one document that can give us any precise information as to the year in which he died: that discovered in the 'registres aux droits de scel de Brabant' in Brussels, and first published by Vander Straeten a century ago (Document 10). This refers to the issue of a placet (a faculty which civil rulers impart to a bull, papal brief, or other ecclesiastical enactment, to give it binding force in their respective territories) for one Peter de Coninck, in order for him to take possession of a prebend at Nivelles (i.e. the church of St Gertrude), rendered vacant by the death of 'Ianne Tinctoris', without doubt the musical theorist. The document gives no clue as to the place of death, but there is some highly circumstantial evidence to suggest that Tinctoris had returned to northern Europe towards the end of his life,⁸⁷ perhaps to take up residence in Nivelles. The

85 See below, pp. 103-16.

86 See below, p. 434.

87 See below, p. 38.

placet is dated 12 October 1511, and since it was not normally possible for one of these prebends to lie vacant for more than six months,⁸⁸ it can be safely assumed that Tinctoris must have died earlier that same year. At his death, therefore, Tinctoris would have been between seventy-five and eighty years of age.

Postscript: iconography

- i. Tinctoris's physical appearance, when in his fifties, is probably fairly accurately depicted in the frontispiece of the Valencia source of his treatises, v.⁸⁹ Here he is shown seated cross-legged at a writing desk, in a small study with marbled walls and columns, tiled floor and carved wooden ceiling. The author is consulting a clasped book on which over-sized neumes can just be discerned. Tinctoris cuts a rather portly figure, and wears a pink gown edged with spotted fur, some form of blue fur collar, and blue stockings. His hair is of a mid-brown colour, finely groomed and tucked into a mauve cap. The 'portrait', which may perhaps be ascribed to the atelier of Cristoforo Majorana,⁹⁰ exemplifies the 'scholar in his study' genre of Renaissance

88 D'Hoop, Inventaire, i, pp. 199-200.

89 Monochrome reproductions in Perkins/Garey, Mellon, i, p. 23, and Hüschen, 'Tinctoris', p. 838.

90 See below, p. 131.

miniature, derived ultimately from such depictions of St Jerome.⁹¹

- ii. On 17 August 1875 a statue of Tinctoris, sculpted by Louis Samain, was unveiled on the Place Bléval in Nivelles. By a deft stroke of poetic injustice, however, the statue was decapitated in 1940 when part of the spire of Tinctoris's own church of St Gertrude fell on it during a bombing raid. The remainder of the statue—which, it may be added, also gave its name to the nearby Tinctoris cinema⁹²—was thereupon pulled down, and apart from two unique, very faded photographs kept in the local municipal museum, all that has been left to posterity is an approximately life-sized model of the original, now on display in the foyer of the Town Hall. The model ~~can~~ apparently claim the technological distinction of being the earliest example of galvanized plastic in Belgium; its physiognomy, however, is of course completely fictitious, and the costume inflicted upon Tinctoris appears more fitting to a deep-sea fisherman than a renowned renaissance courtier (see Plate 1 overleaf).

91 Armstrong, Renaissance miniatures, esp. pp. 86-8.

92 Détilleux, 'Tinctoris', p. 73.



Plate 1

Model for the nineteenth-century statue of Tinctoris
at Nivelles, Hôtel de ville, Nivelles
(photograph: Pol Sanspoux)

I.ii The treatises: a clarification of dating and chronology

Of the twelve complete or fragmentary treatises which make up the known corpus of Tinctoris's theoretical writings, definite dates can be assigned to only two. According to their extended explicits, appearing uniquely in the manuscript Br, NPT was completed on 6 November 1476, and LAC on 11 October 1477.¹ For the remaining treatises, including PM, only a relative chronology or terminus post/ante quem can be provided. It is the intention here to attempt some refinements to the most commonly accepted set of datings for these works, those of Rudolf Schäfke,² a task which seems especially necessary since these dates have recently been taken up with little or no modification by both Albert Seay³ and Heinrich Hüschen,⁴ and are thus liable otherwise to remain unquestioned for some time.

Schäfke's findings, together with the few modifications offered by Hüschen, may be tabulated thus:

(Note: the order follows Br, with the exception of IVM, which does not appear in this manuscript.)

1 See below, pp. 94-5.

2 Schäfke, Geschichte, pp. 236-7.

3 Tinctoris, Opera theoretica, i, p. 7.

4 Hüschen, 'Tinctoris', p. 839.

<u>Siglum</u>	<u>Treatise</u>	<u>Date (Schäferke)</u>
1. <u>EM</u>	Expositio manus	after 1477
2. <u>NPT</u>	Liber de natura et proprietate tonorum	1476 6 Nov.
3. <u>TNP</u>	Tractatus de notis et pausis	1474-5
4. <u>RVN</u>	Tractatus de regulari ualore notarum	1474-5
5. <u>INM</u>	Liber imperfectionum notarum musicalium	1474-5
6. <u>TA</u>	Tractatus alterationum	— [Hüschen: after 1477]
7. <u>SPM</u>	Scriptum .. super punctis musicalibus	— [Hüschen: after 1477]
8. <u>LAC</u>	Liber de arte contrapuncti	1477 11 Oct.
9. <u>PM</u>	Proportionale musices	<u>c.</u> 1473 [Hüschen: <u>c.</u> 1473-4]
10. <u>TMD</u>	Terminorum musicae ⁵ diffinitorium	<u>c.</u> 1472 [Hüschen: <u>c.</u> 1472-3]
11. <u>CEM</u>	Complexus effectuum musices	1472-5 [Hüschen: <u>c.</u> 1473-4]
12. <u>IVM</u>	De inuentione et usu musice	after 1480-1487 [Hüschen: after 1480; published <u>c.</u> 1487]

5 The -ae diphthong is employed in the Gerardus de Lisa print of c.1495 (see below, p. 71), but not in the manuscript sources.

The dating of EM as 'after 1477'⁶ is founded on the last two sentences of Chapter 8 of this treatise ('De coniunctionibus'), in which Tinctoris states that a fuller account of the difficult subject of coniunctiones (i.e. intervals) can be found in a work of his entitled Speculum musices:

'Alia uero multa genera pluriesque species coniunctionum in manu nostra reperiuntur que in speculo nostro musices una cum istis distinctissime exponuntur. Sed quoniam difficultas non modica in eis habetur, et faciliter hic procedere uolumus, illas scire cupientes ad ipsum speculum remittimus.'⁷

No work of this title by Tinctoris survives. Schäfke suggests, and Seay, in turn, is in no doubt that the Speculum musices referred to is to be identified with LAC,⁸ in which the subject of intervals is, indeed, treated at great length, most of Book I and a large part of Book II being devoted to concordantie and discordantie. (The term coniunctio is in this treatise dropped completely.) The natural conclusion to be drawn from this identification is that EM must postdate LAC. There are, however, two serious objections to this argument.

In the first place, it is almost inconceivable that Tinctoris would have referred to LAC, once completed, by any name other than that found at the head of its text. It will be seen presently that

6 In Seay's translation of EM, the date of the treatise is given as 'before 1475' (Seay, 'Expositio manus', p. 194); Seay later revised his opinion to that of Schäfke in the 1975 edition (Tinctoris, Opera theoretica, i, p. 14).

7 Tinctoris, Opera theoretica, i, p. 56.

8 Schäfke, Geschichte, p. 237; Tinctoris, Opera theoretica, i, p. 14.

such cross-citations elsewhere in the treatises rarely leave any doubt that Tinctoris regards his titles as variable only with respect to inflection and immediate grammatical context. The substitution of an abstract and implicitly encyclopaedic title such as Speculum musices⁹ in a work of such well-defined content as LAC would be unparalleled and unnecessary.

In the second place, if this identification of the two works were accepted, EM would become, with the exception of the IVM print to be discussed presently, the final treatise to be compiled. This runs directly counter to two comments made by Tinctoris himself in the prologus and conclusio of the work, which, taken together, state quite categorically that, since novice musicians should make a knowledge of the Guidonian hand their primary requisite, the author has consciously embarked on the subject first, in the hope that he will then turn to more advanced matters at a later stage:

- i. 'Hinc musicus quidam latinus, celsi admodum ingenii, manum sapientissime composuit, ut primum arti sonore operam daturus tamquam traditio leuis foret principium. Quamquidem manum (eadem causa commoti), postmodum difficiliora tradere sperantes, in primis leuiter exponere proposuimus.'¹⁰
- ii. 'Denique hec manus expositio iuuenibus sufficiat; quos ego Tinctoris exhortor ut ei tamquam fundamento musices uehementer studeant. Nam ut optima queque ratio docet, ubi fundamentum non est, ibi superedificari non potest. Quo fit ut sine manus cognitione neminem in ipsa musica preclarum contingat euadere, et cetera.'¹¹

9 For a discussion of the use of the title Speculum in medieval literature, see Bradley, 'Backgrounds'.

10 Tinctoris, Opera theoretica, i, p. 31.

11 Tinctoris, Opera theoretica, i, p. 57.

The reference in EM to a Speculum, then, may be interpreted in two ways. Either Tinctoris compiled a broadly-based treatise of this name at an earlier stage of his career than any of his known works (perhaps even before his move to Naples), which has since disappeared without trace; or else that part of the same treatise which dealt with coniunctiones was extensively revised and reworded to form Book I and part of Book II of LAC. In neither case can a post-1477 date for EM be maintained; it is undoubtedly Tinctoris's earliest surviving treatise. The dedicatee, Iohannes de Lotinis, was evidently from Dinant, since the toponymic 'Dinantinus' is applied to him by Tinctoris in the text of IVM, where he is noted for his skills as a soprano.¹² He is, however, clearly a fellow member of Ferrante's cappella by 1480,¹³ and Tinctoris's usual self-styling in EM as 'regis Sicilie capellanus'¹⁴ leaves little doubt that the treatise was indeed written in Naples. It must be assigned, then, to Tinctoris's very first years in Ferrante's service.

The three tracts TNP, RVN and INM have been grouped together by Schäfke under the blanket date of 1474-5. In so doing, the fact has

12 Weinmann, De inuentione, p. 33.

13 See Appendix A, Document 5. The text of Dufay's rondeau Je veuil chanter (Dufay, Opera omnia, vi, no. 37) is constructed with the acrostic IEHAN DE DINANT, but if Fallows's ascription of this work to Dufay's Savoyard period is accepted (Fallows, Dufay, p. 43), he cannot be the same man as the dedicatee of EM.

14 Tinctoris, Opera theoretica, i, p. 31.

been overlooked that two internal cross-citations enable these works to be placed in accurate chronological order. In the first chapter of Book I of TNP ('De note diffinitione notarumque diuisione'), explicit reference is made to the existence of RVN, to which Tinctoris directs his reader for more detailed discussion of note values in mensural music. These latter are in turn distinguished from plainsong values, which may be of lesser or greater length 'according to the wish of the singers'—a passage of exceptional incidental interest as one of the only two comments in Tinctoris's output on cantus planus rhythm:¹⁵

'Hinc duas esse species notarum est animaduertendum, nam alie sunt certo ualore ac regulari limitate secundum quantitates quibus supponuntur, ut in libro quem 'De regulari ualore notarum' inscripsimus competenter tradidimus. Et talibus in cantu figurato solum utimur. Alie pro uoluntate canentium nunc maioris nunc minoris ualoris efficiuntur. Quarumquidem in cantu plano est usus.'¹⁶

RVN, therefore, clearly antedates TNP. That a similar relationship exists between INM and RVN is evident from a second passage, taken from Chapter 22 of the latter treatise ('De ualore minime'). Touching here on the difficulties of imperfection, Tinctoris once again avoids excessive duplication of his subject-matter by referring his reader to

15 The other occurs in Book I, Chapter 15 of the same treatise: 'Et huiusmodi note nunc cum mensura, nunc sine mensura, nunc sub una quantitate perfecta, nunc sub alia imperfecta canuntur, secundum ritum ecclesiarum aut uoluntatem canentium.' (Tinctoris, Opera theoretica, i, p. 118)

16 Tinctoris, Opera theoretica, i, pp. 109-10.

to the work already written specifically on this topic:

'Quiquidem ualor quom sit apprehensione difficillimus, super eo specialem tractatum edidimus quem propter ipsius subiectum 'De imperfectionibus notarum' inscripsimus.'¹⁷

The three treatises, then, were compiled in the order INM; RVN; TNP. Furthermore, it is fairly clear from the wording of its dedication that RVN (and consequently INM) could not have been written after the summer of 1475, when the work's dedicatee, Princess Beatrice, became betrothed to King Matthias Corvinus of Hungary. Beatrice is known to have used the anticipatory title 'Queen of Hungary' at least from 30 July of this year,¹⁸ and the court accounts from the same period refer to her in like manner.¹⁹ Protocol would surely have demanded that Tinctoris observe the new convention in any dedication made after this time, but in RVM we find that the simple filial tag 'domine regis filie' has been retained.²⁰ Greater precision in dating these three treatises, however, is at present not possible. The dedicatee of INM, Iacobus Frontin, is clearly a young and promising musician from whom Tinctoris has received a specific request for the book: 'Artis musice

17 Tinctoris, Opera theoretica, i, p. 137.

18 De Berzeviczy, Béatrice, i, p. 87, citing a letter of this date from Beatrice in I-Vsm, MS X CLXXV, f.91.

19 De Berzeviczy, Béatrice, i, p. 95.

20 Tinctoris, Opera theoretica, i, p. 125.

studiosissimo iuueni Iacobo Frontin ...' '... expetisti ut tibi
de imperfectionibus notarum musicalium aliquid scripto traderem ...'²¹

Nothing else about the man is known, though it is just possible that he is the 'Jacotino Frontino Cantore' mentioned in a letter from Enea Pio to Cardinal Ippolito II d'Este, dated 5 April 1516, as having recently taken up the post of chapel-master to Francis I.²²

Martin Hanard, on the other hand, to whom TNP is dedicated, is described as canon of Cambrai and 'apostolic singer'—presumably in the pope's private chapel²³—but he seems to have been in Rome more or less continuously from 1469 to August(?) 1482,²⁴ and it has not yet proved possible to trace the year in which his Cambrai benefice was conferred. The question of exactly when TNP was written, then, must for the time being remain open. It is not even certain, contrary to Seay's view,²⁵ that this Hanard is the composer of the three-part Le seruiteur which reached Petrucci's Canti C collection of 1503 (1504) with the ascription 'Hanart'.²⁶ On grounds of known compositional activity, another possible candidate might be the Jehan Hémart, 'maître de chant' at Cambrai between 1469 and 1483, who is without much doubt

21 Tinctoris, Opera theoretica, i, p. 143.

22 Lockwood, 'Mouton', pp. 220-223.

23 The Sistine Chapel itself was not dedicated until 15 August 1483 (Lee, Sixtus IV, p. 145).

24 Haberl, 'Schola cantorum', pp. 230-41 (no lists for 1472 or 1477-8).

25 Tinctoris, Opera theoretica, i, p. 16.

26 Petrucci, Canti C, ff.166^v-7; Sartori, Petrucci, p. 73).

Cf. also the 'Hemart' of Compère's motet Omnium bonorum plena (Compère, Opera, vol. 4, p. 38).

the composer of a lost set of Lamentations copied at the cathedral by Simon Mellet in 1475, along with sets of Lamentations by Okeghem and Busnois, and a 'nouvelle messe' and Magnificat by Busnois.²⁷

The two most problematical treatises for ascertaining either an absolute or relative date are undoubtedly TA and SPM. No reference to either of these occurs in any other treatise, and in the case of SPM the total lack of dedicatory material denies us any clues from this quarter. The identity of the dedicatee of TA, on the other hand, poses a problem of a different kind. The three most authoritative manuscript sources of this work, Br, V and Bu, give his name in the opening salutatio as Guillelmus Guinandi, and all refer to him quite specifically as (a) in holy orders; (b) a lawyer; (c) a man of high culture; and (d) first chaplain to the Duke of Milan:

'Sanctissimo legum interpreti suauissimoque musarum cultori Guillelmo Guinandi prothocapellano serenissimi ducis Mediolani, Iohannes Tinctoris, inter legum ac artium mathematicarum studiosos minimus, honorem perpetuumque decus.'²⁸

One can hardly accuse Tinctoris of vagueness in his description. And yet neither Schäfke nor Seay seems inclined to offer any opinions on the identity of this man, since Guillelmus Guinandi is a name

27 Houdoy, Histoire, pp. 82 and 201. Several men named Iohannes Hanaert (Hanert, etc.) are recorded by Baix: e.g. resigning a prebend at Molle (diocese of Liège) in 1427; as claustrarius of St Martin, Liège, in 1452; and as canon of Notre-Dame, Saint-Trond (Baix, Chambre apostolique, p. 165).

28 Tinctoris, Opera theoretica, i, p. 173. Seay's spelling 'Guingnandi' is incorrect. The text of the remaining source, G, is corrupt, and the dedicatee's name is missing.

completely unknown otherwise to fifteenth-century music. A small amount of research, however, on the musical personnel of the Sforza chapel during the 1470s reveals beyond any doubt that an error has somehow crept into the received text, and that the true dedicatee is the abbot Antonio Guinati. First referred to as magister capelle to Galeazzo Maria Sforza in a letter of 12 December 1472,²⁹ Guinati is styled 'uenerabilem et sapientem doctorem' at least since 1473,³⁰ and confirmation that this status was acquired in law comes in a letter of 22 June 1478, granting him the working of certain mines in the ducal territories.³¹ The last known reference to him in the Milanese archives, again as chapel-master, is in a letter dated 15 July 1479, granting safe conduct to one 'Giorgio Unanguener de Neurenberg'.³² These details, together with the overall picture of Guinati as a man of high cultural achievement which the documents present, are sufficient to clinch the argument: all the conditions of Tinctoris's dedicatory description are fulfilled, except that of his first name. The vagaries of fifteenth-century vernacular orthography need hardly cause us a moment's hesitation in accepting the Guinandi/Guinati discrepancy,³³

29 Motta, 'Musici', pp. 313 and 315.

30 Motta, 'Musici', p. 516.

31 Motta, 'Musici', p. 517; see also Lowinsky, 'Ascanio Sforza', p. 37.

32 Motta, 'Musici', pp. 518-19. Motta's transcription of the name, reproduced here, seems highly spurious.

33 The same conclusion has been reached by Reinhard Strohm in his discussion of Tinctoris's Missa 'Nos amis', a fragment of which is quoted in the dedication of TA (Strohm, 'Missa Nos amis', p. 40).

but how are we to account for the complete blunder of substituting 'Guillelmus' for 'Anthonius'? Guinati had a brother, who also sang in the chapel choir at Milan around 1474-5, but his forename was Henricus,³⁴ so this cannot be the source of Tinctoris's error. The most plausible explanation at present seems to be that the author has unintentionally conflated two separate musicians, Antonio Guinati and the rather obscure figure of Guillelmus Guarnerius. The latter is known principally to musicology as a member of the papal chapel choir at various times from September 1474 to March(?) 1483,³⁵ but he seems to have visited Naples around 1478-80, for he is mentioned by Gaforus's early biographer Pantaleon Meleguli as a fellow participant in the 'most sagacious' musical discussions which took place then between Gaforus, Tinctoris and Bernardus Hycart.³⁶ It has also been suggested that Guarnerius is the 'Gulielmo Fiammengo' who taught music and composition to the poet Serafino dall'Aquila 'shortly before 1480' in Naples;³⁷ and whilst this identification is much more dubious than is sometimes assumed,³⁸ Guarnerius's activities as composer are well attested by Gaforus himself in his unpublished Tractatus pract^{ic}abilium proportionum of c.1482 (I-Bc, MS A 69). In this work, unjustly neglected³⁹ though somewhat derivative of PM, an otherwise unknown

34 Motta, 'Musici', p. 323.

35 Haberl, 'Schola cantorum', pp. 231-42.

36 Gaffurius, Harmonia, p. 212.

37 Rubsamen, Literary sources, p. 12, relying on the biography of Serafino dall'Aquila by Vincenzo Collo (Calmeta): see Menghini, Serafino dall'Aquila, pp. 1-15.

Missa 'Moro perchè non hai fede' by Guarnerius, perhaps based on the Cornago chanson,⁴⁰ is praised for its notational correctness, along with two equally unknown works of Tinctoris, a Missa 'Hélas' and a motet Pater rerum:

'Idem quoque si in prolatione maiori sexquialtera proportio tres minimas pro duabus in prolatione duxerit, nam semibreuis ... semper erit perfecta tres minimas possidens, que duabus proportionaliter equivalent; ut constituit Tinctoris in tenore Osanna de missa 'Helas' et in Motetto autem 'Pater rerum' ad regem Vngarie, et Guglielmus guarnerii optimus contrapunctista in missa 'Moro perche non ai fede', et alii complures huius discipline peritissimi ...'⁴¹

Tinctoris's garbled dedication of TA, then, can be at least partially explained as the result of confusion between Guinati and Guarnerius. The precise circumstances, however, which led to this confusion, and their more immediate bearing on the date of the work's

38 See, for example, Lowinsky, 'Ascanio Sforza', p. 53, n. 74 (2). The identification is not that of Calmeta, but of his modern editor Menghini (Menghini, Serafino dall'Aquila, p. 17).

39 Described briefly in Miller 'Early Gaffuriana', pp. 373-83.

40 MC 871, p. 275; Pope/Kanazawa, Montecassino 871, pp. 176-80. Cornago's Missa 'Ayo visto de la mappa mundi' may have been composed in Naples c.1480, and he may therefore have had direct contact with Guarnerius there (New Grove, s.v. 'Cornago').

41 I-Bc, MS A 69, f. 20^v; see also Miller 'Early Gaffuriana', pp. 378-9. The statement by Fétis (Biographie, s.v. 'Guarnerius') that F-CA, MS 9 contains two hymn settings with the ascription 'Guarnerius musicus optimus' is incorrect, although it is taken up by Menghini (Serafino dall'Aquila, p. 17) and Eitner (Quellen-Lexicon, iv, p. 401). Gaforus also mentions Guarnerius briefly in the Practica musice: see Gaffurius, Practica, p. 144. Tinctoris's Missa 'Hélas' is also cited by Giovanni del Lago in a letter to Lorenzo Gazio of 6 May 1535: see Blackburn, 'Lost guide', p. 93.

composition, must remain conjectural. If, for example, Tinctoris's personal acquaintance with Guarnerius dates from c.1478, it is very difficult to believe that the error could have occurred after this period of direct contact. It is much more likely, especially if Guarnerius was indeed 'Fiammengo', that Tinctoris had retained a (half-) memory of the man or his name from some earlier period of his career. Assuming, therefore, that Guinati had been in charge of the Sforza chapel choir since c.1472, TA can be conveniently dated between this year and that of Guarnerius's visit to Naples—that is, between 1472 and 1478. If this is correct, both TA and SPM (whose date has hitherto been entirely elusive) might be considered among the 'pleraque opuscula' referred to anonymously in RVN, where Tinctoris claims already to have explained 'quot et que note sint'.⁴² This would lead in turn to a further clarification of the relative chronology of these last five treatises as a group, and provide a terminus ante quem for TA and SPM of 1475.⁴³

The conspicuous lack of any attempt subsequently to correct the text of TA's dedication may seem curious, but an analogous situation has already been encountered in the mysterious Speculum musices citation in EM, and an even closer parallel occurs in the wording of the evidently pre-1475 dedication of TMD 'ad illustrissimam uirginem ... Beatricem',⁴⁴

42 Tinctoris, Opera theoretica, i, p. 125.

43 Hüschen's dating of both TA and SPM as 'after 1477' is not taken from Schäfke, and is groundless.

44 Parrish, Dictionary, p.2.

which was regarded as sufficiently inviolable to be retained in the print of the dictionary made some twenty years after Beatrice's wedding.⁴⁵ The perpetuation of the error in TA, therefore, may be viewed as a similar, though still perplexing, instance of textual inviolability.⁴⁶

Of the four treatises remaining to be discussed, CEM and TMD offer only the most meagre amount of evidence for the purposes of dating. Both are dedicated to Beatrice, and the wording of each, as with RVN, is such that any date subsequent to her betrothal to Matthias Corvinus in the summer of 1475 is unthinkable. In the case of TMD, this is apparent not only from the phrase 'ad illustrissimam uirginem' noted above, but also from the references to Beatrice as 'Serenissimi principis diui Ferdinandi ... probissimae filiae', 'inclita uirgo' and 'regia proles'.⁴⁷ A similar emphasis on Beatrice's still filial and dependent status is to be found in CEM, where the inscription once again is to 'Regis Sicilie ... probissime filie'.⁴⁸ Since no other information is available to pin-point this treatise, Schäfke's dating of 1472-5 (strictly, c.1472-5, since the date of

45 See below, p. 71.

46 Cf. also pp. 21 and 338-9.

47 Parrish, Dictionary, pp. 2-3; perhaps also from Tinctoris's oblique reference to himself as 'preceptor' (see above, p. 37), implying that she is still resident in Naples. Strictly, though, this only gives us a terminus ante quem of 1476, when Beatrice moved to Buda.

48 Tinctoris, Opera theoretica, ii, p. 165.

Tinctoris's arrival in Naples is still rather conjectural)⁴⁹ must stand unaltered.⁵⁰

A slightly greater degree of precision can be achieved, however, for TMD, by means of a cross-reference in its text to PM. The adjacent terms 'Proportio', 'Proportio aequalitatis' and 'Proportio inaequalitatis' in the dictionary receive only cursory definitions (as do the other main classes and sub-species of proportion elsewhere), and after the last of these three terms Tinctoris recommends that PM be consulted for details which lie outside the scope of the work at hand:

'Et hic aduerte quod in praesenti diffinitorio genera proportionum cum quibusdam speciebus suis diffiniui. Si uero plures habere cupias, in nostro 'Proportionali musices' inuenies illas.'⁵¹

TMD, therefore, evidently postdates PM. An interesting corollary of this is that the absence of any mention of authorial status or position in the dedication of TMD cannot be used to argue, as Hüschen has done,⁵² that the treatise must antedate Tinctoris's entry into Ferrante's household. The implication is rather that Tinctoris is addressing Beatrice in his more intimate capacity as tutor ('preceptor').

49 See above, pp. 32-5.

50 For further on this treatise, and its subsequent revision by the author, see below, pp. 84-6.

51 Parrish, Dictionary, p. 48.

52 Hüschen, 'Tinctoris', p. 839.

We are thus brought to the treatise which forms the centre of the present study. PM is referred to no less than four times elsewhere in the corpus: twice in NPT and once each in TNP and INM:

i. NPT: Prologus

'Hinc nonnulla cum super hiis que ad theoriam tum que ad praxim huius insignis peritie attinent opuscula condidi. Inter que 'Proportionale musices' extat, signorum proportionum quibus abusi estis sine quavis indulgentia reprehensiuum atque correctiuum.'⁵³

ii. NPT: Prologus

'Quid enim est comedere uolumen quam quod continet ingenti cura considerare? Ac eo uiscera compleri, quam consideratum indelebili memoria retinere? Hercle! et antequam et postquam hoc 'Proportionale' edidissem, considerationi eius contenti operosissime uacauit.'⁵⁴

iii. TNP: Book I, Chapter 7 ('De minima')

'Quamquidem minimam [i.e. ♩ or ♪] tunc imperiti semiminimam dicunt, sed admodum errant, ut in libro quem 'Proportionale musices' inscripsimus manifeste probamus.'⁵⁵

iv. INM: Book II, Chapter 8 ('De tribus imperfectionum signis')

'Et quoniam notarum impletio non solum imperfectionem, sed reductionem, sesquialteram et duplam significat, qualiter in promptu scitur, dum in aliquo cantu huiusmodi notarum impletio inuenitur, quod istorum quatuor signorum accipiendum sit in nostro 'Proportionali musices' amplissime declarauimus; quapropter super hoc in isto tractatu nihil dicimus.'⁵⁶

53 Tinctoris, Opera theoretica, i, p. 65. The 'estis' refers to the joint dedicatees, Okeghem and Busnois.

54 Tinctoris, Opera theoretica, i, p. 66.

55 Tinctoris, Opera theoretica, i, p. 112.

56 Tinctoris, Opera theoretica, i, p. 166.

The relative position of PM as the second, or perhaps third treatise to be written (depending on the exact date of CEM), now becomes clear, and an overall picture of the chronology emerges. It seems appropriate, then, before embarking on the rather lengthy treatment of IVM, to pause briefly at this point in order to recapitulate the essentials of the foregoing arguments.

Tinctoris's first essay in music theory was his Speculum musices, a volume of unknown but possibly largely derivative material, written perhaps before the author's move to Naples around 1472, and subsequently either lost, reworked or absorbed without trace into the surviving treatises. Of the known corpus, EM was, appropriately, compiled first, in the earliest years of Tinctoris's service in Naples—let us say 1472-3. Between this date and the summer of 1475, eight of the eleven remaining works (if we include the 'rogue' treatises TA and SPM) were completed, of which five can be placed in correct sequence: PM; TMD; INM; RVN; and TNP. CEM, whilst falling within this period of two or three years, must remain for the present in limbo, so far as a more accurate dating is concerned, but the balance is redressed by the final two treatises (still excluding IVM for the moment), NPT and LAC, whose respective completion dates of 6 November 1476 and 11 October 1477 are incontrovertible.

The above discussion of TMD has been confined to its date of composition, and has deliberately not dwelt on the circumstances of

its subsequent appearance in print. These latter have been covered adequately by James Coover in his essay appended to Carl Parrish's modern English edition of the dictionary, where it is established beyond any reasonable doubt that the published version of TMD issued from the press of Gerardus de Lisa at Treviso around 1495.⁵⁷ The essence of Coover's argument may nevertheless be summarised briefly as follows. TMD and the Gerardus print of Iacobus, comes Purliliarum, De reipublicae Venetae administratione (GB-Lbl, IA 28470) are typographically identical to the Pallavicinus Historia flendae crucis et funeris Iesu Christi, dated 21 February 1494 (GB-Lbl, IA 28474). The former two prints, however, are provided with signatures, and may thus be considered later than the Pallavicinus, but equally must have appeared before 1496, when Gerardus was overtaken by insolvency and moved from Treviso to take up a new position as singer at the metropolitan church of Aquileia (16 June).⁵⁸ TMD must therefore date from between 1494 and 1496.⁵⁹

By contrast, the other, fragmentary treatise of Tinctoris to be printed in his lifetime, IVM, has received very scant attention,

- 57 Parrish, Dictionary, pp. 101-8. Some of Coover's observations on Tinctoris's biography must be read with caution; for his information on Gerardus's life, he is heavily dependent on Scholderer, 'Fleming'.
- 58 See also D'Alessi, Cappella, pp. 46-57 and Vale, Vita, p. 206.
- 59 For the slight possibility, however, of the Iacobus (and consequently TMD) having appeared c.1498, see Scholderer, 'Fleming', pp. 267-8 and 270.

and an at least provisional re-assessment of the place and date of its publication is long overdue.

The attention of modern musicology was first drawn at any length to the existence of IVM by Haberl,⁶⁰ who was unable to identify the work's printer, but suggested a date of 1484 on the (rather optimistic) basis of four puncta printed after the calendar date of the work's dedicatory letter to Johannes Stokem.⁶¹ The eventual editor of IVM, Weinmann, was the first to attach a specific printer's name to the book, that of Francesco del Tuppo,⁶² a suggestion later corroborated by Reese, who additionally claimed to have identified the typeface as Tuppo 85G by comparison with other known works of Del Tuppo in the British Library.⁶³ Closer inspection however, both of IVM⁶⁴ and the collection of British Library incunabula, reveals that both Weinmann and Reese have been deceived, for although the text types of IVM and Tuppo 85G share many characteristics, there are also several serious discrepancies in letter formation. In Tuppo

- 60 Haberl, 'Tinctoris'; preceded only by the brief account in Gaspari, Catalogo, i, pp. 260-1. For further bibliography, see Weinmann, De inventione, p. 6.
- 61 Haberl, 'Tinctoris', p. 72. The puncta are printed thus: 'Ex Parthenope: quinto Kalendas Februarii. : .' (Weinmann, De inventione, pp. 7 and 28).
- 62 Weinmann, De inventione, p. 8. For further on Del Tuppo and his position (particularly as partner to Sixtus Riessinger) in the early history of Neapolitan printing, see BMC, vi, pp. xl-xlii.
- 63 Reese, Renaissance, p. 147, n. 232. All type sigla follow BMC, vi.
- 64 It should be noted that persistent attempts to obtain a microfilm copy of the IVM unicum (D-Rp, H 15) have been frustrated, and the present typographical study is reliant on the facsimile of f.2 given as the frontispiece to Weinmann, De inventione. The evidence,

85G, for example,⁶⁵ d has a large, rounded lobe comparable to that of b, whereas that of IVM is decidedly narrower and crushed slightly piriform from the top left. Again, i is stroked more or less above the minim in Tупpo 85G, but in IVM the stroke is sited much further to the right. In the formation of h a similar distinction exists to that of d, the limb being quite closely hooked in IVM, but much wider and more rounded in Tупpo 85G. Finally, the angled form of C found in Tупpo 85G is not found in IVM, where the body of the letter is rounded and cut with a single, inner shaft. Space here does not permit a more detailed typographical survey, but the above examples are sufficient to show that whilst 85G is undoubtedly the closest of Del Tупpo's types to IVM, it is by no means identical, and our attention must be turned elsewhere.

The search for the printer of the Tinctoris work need not carry us far, however, for an examination of Neapolitan incunabula in the Bodleian and British Libraries reveals only one plausible candidate: Mathias Moravus. Little is known of the life of this printer, and he has received only minimal attention from scholars of early typography. That he was a cleric, originally from Cetkovice (some forty kilometres south of Olomouc in modern Czechoslovakia), is shown from an inscription in an undated copy, in his own hand, of Cicero's Rhetorica, which may also suggest that he was a professional scribe before turning to

therefore, particularly of type size, is necessarily limited, but has proved sufficient for the immediate purpose.

65 For example, Ioannes Picus, Apologia conclusionum suarum, printed after 31 May 1487 (GB-Ob, Auct. 2 Q inf. 2 14(b)).

printing.⁶⁶ His first published work, the Supplementum summae Pisanellae of Nicolaus de Auxino, was printed at Genoa in 1474 (dated 22 June) with the collaboration of Michael de Monacho, but from here he was soon persuaded by Blasius Romerus, a Cistercian monk of Poblet, to move to Naples, where his press was steadily active from 1475 (Seneca, Opera philosophica and Epistolae, and Maius, De priscorum proprietate uerborum) to 1491 (Pontanus, Dialogi qui Charon et Antonius inscribuntur, dated 31 January). His last known work, produced after an apparent gap of a year, was an Officia printed in at least one copy on parchment, dated 10 February 1492.⁶⁷ It will be seen shortly that the connection between Moravus and IVM can be shown from purely typographical evidence, but some degree of personal acquaintance between him and Tinctoris can be inferred indirectly from the fact that Moravus collaborated on at least two projects with Tinctoris's friend and correspondent Joanmarco Cinico,⁶⁸ together with the fellow court scribe Pietro Molino (the 1489 editions of the Caracciolus Sermones de laudibus sanctorum⁶⁹ and a St Antoninus Confessionale,⁷⁰ dedicated to Diomedes Carafa). This connection between

66 This, and the following details of Moravus's life, from BMC, vi, pp. xlii-xliii.

67 Fava/Bresciano, La stampa, ii, pp. 126-7.

68 See Appendices B and C.

69 Fava/Bresciano, La stampa, ii, p. 117. Of the two thousand copies printed (see De Marinis, Biblioteca, i, p. 44), that sent to the work's dedicatee, Beatrice, is now in the British Library (IB 29438).

70 Fava/Bresciano, La stampa, ii, pp. 120-1.

Moravus and Cinico receives further confirmation from the fact that the latter also wrote the dedicatory letter to Beatrice in Carafa's own Trattato dell'ottimo cortigiano,⁷¹ printed by Moravus around the same time. Whether this collaboration influenced in any specific way Tinctoris's choice of printer for IVM (if the choice was his) is not known. That Moravus was indeed responsible, however, for publishing the extracts can now be demonstrated almost beyond question.

Of the eleven or so text and roman types employed by Moravus during the course of his printing career,⁷² only three bear sufficient similarity to IVM to merit serious consideration, namely, 83G, 84G and 87G.⁷³ Of these three, 84G is the earliest, being very similar to that used for Moravus's first work in 1474, and employed only in the 1476 Biblia latina and in an Augustine De ciuitate Dei the following year. This type was superseded in 1478 by 87G, for use in the De Cambanis Tractatus clausularum, apparently taking over most of the capitals from its predecessor, but with a newly cut set of lower-case letters. 83G, found only in the 1479 Caracciolus Quadragesimale, seems to be a direct modification of 87G, perhaps incorporating some sorts

71 Fava/Bresciano, La stampa, ii, p. 121.

72 For the principal types, see BMC, vi, plates LXVI-LXVII. It should be stressed that the identifications of type by Fava and Bresciano (La stampa, ii, pp. 92-127) are very unreliable.

73 Prints examined: 83G: Caracciolus, Quadragesimale, 10 April 1479 (GB-Lbl, IB 29415); 84G: Biblia latina, 1476 (GB-Ob, Auct. M. 2. 2); 87G: De Cambanis, Tractatus clausularum, 9 April 1478 (GB-Lbl, IC 29412).

from 84G,⁷⁴ but the changes involved were evidently of a somewhat experimental nature, since Moravus returned thereafter to 87G for the Missale Dominicanum of 29 March 1483 (GB-Lbl, IB 29423). The variations between these types are often minute, but when some of the principal differences are collated, as in Table 3 overleaf, alongside their equivalents in IVM and Tuppo 85G, it becomes clear that IVM has only one true typographical sibling, the 1479 Caracciolus.

The implications of this identification for dating IVM are interesting.⁷⁵ It has long been acknowledged that the treatise must have been completed after the battle of Otranto in 1480, since this event is noted specifically in the text.⁷⁶ The commonly accepted terminus ante quem of 1487, moreover (see, for example, Schäfke's dating above), can also be upheld, since by that time the work's dedicatee Stokem had moved to Rome,⁷⁷ whereas Tinctoris, by transmitting in his letter to the musician his good wishes to the Hungarian queen, Beatrice,⁷⁸ is clearly implying that he (Stokem) is still in her service at Buda. If Moravus 83G was indeed a short-lived, experimental

74 BMC, vi, p. 861.

75 It should be noted in qualification that some of Moravus's type seems to have strayed to Hungary (Bratislava?) for the anonymous production of a St Antoninus Confessionale in 1477 and a blood-letting calendar in 1480 (Clair, History, p. 239). The likelihood, however, that IVM was published here rather than in Naples must be considered extremely remote.

76 Weinmann, De inventione, p. 46.

77 See above, p. 42.

78 Weinmann, De inventione, p. 28.

TABLE 3: Type identification of De inuentione et usu musice extracts

	<u>IVM</u>	<u>Tuppo 85G</u>	<u>Moravus 83G</u>	<u>Moravus 84G</u>	<u>Moravus 87G</u>
<u>C</u>	round body; single inner shaft	angular body	round body; single inner shaft	angular body	round body; single inner shaft
<u>E</u>	three-limbed	three-limbed	three-limbed	epsilon form	three-limbed
<u>I</u>	below line	below line	below line	on line	on line
<u>P</u>	below line; heavy left serif	below line; heavy left serif	below line; heavy left serif	below line; light left serif	on line light left serif
<u>b</u>	large round lobe	mainly large round lobe; possibly some as Moravus 84G	large round lobe	smaller piriform lobe	large round lobe
<u>d</u>	smaller piriform lobe	large round lobe	smaller piriform lobe	smaller piriform lobe	possibly more rounded than 83G and 84G but less even than Tuppo 85G
<u>h</u>	closely hooked limb	wide rounded limb	closely hooked limb	closely hooked limb	possibly more rounded than 83G and 84G but less even than Tuppo 85G
<u>i</u>	stroke to right of minim	stroke above minim	stroke to right of minim	stroke to right of minim	stroke to right of minim

modification of 87G, as has been proposed, then the typographical evidence strongly suggests a publication date before (or only slightly overlapping with) the re-introduction of 87G in the Dominican Missal of 1483. Since it also appears that Moravus signed no book between the Pontanus De aspiratione (GB-Lbl, IB 29419) of 8 January 1481 and the Dominican Missal,⁷⁹ the lack of the printer's name in IVM probably enables us to narrow the gap further to a period of two or three years between 1481 and 1483.⁸⁰ Unlike the case of TMD, therefore, where some twenty years separated the dates of composition and publication, it is clear that the fragments which form IVM were printed not more than three or four years after the completion in manuscript of the whole, original treatise.

The IVM excerpts, which survive uniquely in D-Rp, H 15, and which can now be firmly attributed to the Neapolitan press of Mathias Moravus, contain what is clearly only a tiny part of a very substantial original document, now lost. It is evident from the dedicatory letter to Iohannes Stokem, placed at the head of the printed extracts, that this original version of the treatise (hereafter designated IVM*) was indeed complete at the time of going to press (i.e. before c.1483), and that in this form it was divided into five books.⁸¹ Of these, all or part

79 BMC, vi, p. xliii.

80 Even the unreliable identifications of Fava and Bresciano reveal no volume in 83G (their 'type 1') printed after 1483, the latest being a Stefano Fieschi, Varietates sententiarum seu Synonyma, dated 8 July of this year (Fava/Bresciano, La stampa, ii, pp. 111-12).

81 Weinmann, De inventione, p. 27.

(the text does not say which) of six chapters, taken from three of the five books, were printed by Moravus: Chapters 19 and 20 of Book II; Chapters 8 and 9 of Book III; and Chapters 4 and 5 of Book IV. Some small inkling can be gained of topics covered in the lost chapters. For example, the opening of II.19 refers back to a discussion, probably in the previous chapter, of the human voice—treated in some abstract way before the surviving Chapter 19 goes on to sketch a history of renowned individual singers.⁸² Again, in II.20 Okeghem is cited in terms of high praise for his singing abilities as contratenorista bassus, and Tinctoris notes that in some previous section ('supra') Okeghem has already been singled out for mention as an outstanding composer.⁸³ Finally, it is clear that the surviving, and highly illuminating discussion of wind and stringed instruments and their playing techniques in III.8-9 and IV.4-5⁸⁴ was originally preceded by some additional treatment of brass instruments, particularly the 'sacque-boute'.⁸⁵ Apart from these pitifully fleeting glimpses, though, the contents of the remainder of IVM* have been totally obscure.

82 Weinmann, De inventione, p. 28.

83 Weinmann, De inventione, p. 33.

84 Cf. Baines, 'Fifteenth-century instruments'.

85 Weinmann, De inventione, p. 37.

A small part of this lacuna can now be filled. The manuscript F-CA, A 416 is a late fifteenth-century miscellany of theological extracts and prayers, including selections from Jerome and Bede, and a large section of the Summa of St Antoninus.⁸⁶ Between f.8^v and f.12^v, however, the straight theological bias of the contents takes a brief and unexpected musical turn, and presents us with extracts and abridgements of a tract entitled expressly 'de inuentione et usu musice', and inscribed equally expressly as the work of 'Iohannes tinctoris'. (See Plate 2 overleaf.) The extracts retain the ordinatio of the work in terms of chapters and books, and although not presented in strict sequence, the location of each is specified precisely by the scribe, who may well have had before him as exemplar the complete, original work.⁸⁷ A transcription of the text of these newly recovered fragments of IVM* is presented as Appendix D below.

It is, in a sense, an unfortunate quirk of fate, from a musicological point of view, which has dictated the bias of these Cambrai fragments, for the scribe's interests here are clearly still principally in the realms of theology, metaphysics and ethics. The practical musical content of his copy of IVM* (if it was intact) has been by-passed, and the light which the new extracts shed on Tinctoris's musical thought lies mainly in the field of aesthetics, which regrettably lies outside the scope of the present study, but for which the new source will

86 Description in Molinier, Catalogue: Cambrai, p. 155.

87 But see below, p. 553.

In libro Johannis timotheus
Inventione et visu musici. m. lxxij.

Antozes quibus azedox quozq dultis est.

Tubere. tubere. tu qz hze strene

Tellus domus tazmna parangit

Tellus nunc opus. pontus et ethera

Qui puzoz guntus sanguinis virginit

Et zantes dormit in stru. diam

Humani generis. qui qz vire dolent

Cormentum subijt mozhra ruris

Qua nos vum frans. pastor vt optimus

Saluos ore lupi restituit deo

Ut tum qz sibi murea reddito.

Ad nch redijt fulgrida sidera

Quo sublimis cum mraa laudibus

Summis prosequitur mente pmissima:

In libro x. xii. capitulo.

Juditi; signum; tellus; sudra; madesit

Et nlo rex aduemet per serla futurus

Induct in tazum puzens vt induit orbem

Unde dnm ruzent mzedub; atqz fidele

Celsum cum sanctis. cui tam trimmo in ipso.

Sic amme cum tacent adzunt qz induit ipse

Cu iacet multus densis in bezubus orbis

Perirent simulachra vira ruztam qz grazam

Exuret testas ignis. pontusqz polium qz

Inguens. tetra portus effingot aurum

Sanctorum sed vmm nunt. lux libera razm

Et adit. fontes eterna flamma ramabit

Et multos atus retigens. tunc qusqz loquutus

Secreta. atqz deus zscrabit periora luy

Et tur erat et lurtus. sudabunt dentibus omne.

Et vixit sibi ubar. Et rhorus interit astris.

Solentur relum. luncuz sphondz obibit.

Et vixit tollit. valler extollit ab imo.

Non erat in rebus hominum sublimi uel abrum.

Am equantur rumpis. motis. et rezula ponti.

Omnia resabunt. h. illis ronzarta prebit.

Et puzet fontes torretur flumiazq igni.

Sed tuba tunc fontiu; demittit ab alto.

Orbe. gremis farinis miszu danozqz labore.

Et ruzem qz rhaos mostrabit hira dhyferis.

Et ruzem hor dno ruzet sistentur ad vnum.

Et ruzet v ruzis ignis qz et subphuzis amib.

In libro quinto. ra. xxviii.

Et vixit sibi ubar. Et rhorus interit astris.

Solentur relum. luncuz sphondz obibit.

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Omnia resabunt. h. illis ronzarta prebit.

eventually prove invaluable. Nevertheless, as a result of the discovery, some important conclusions can be drawn concerning the size and scope of IVM*.

There is no overlap of contents whatever between the known IVM print and the Cambrai fragments. The latter present new excerpts from five chapters of IVM*, namely, I.5 and 11; II.7 and 12; and V.24. As is apparent from a conflation of the printed and manuscript sources, something is now known to survive of all five books, and if the number of chapters of Books II and V (at least 20 and 24 respectively) are representative of the size of the remaining three books, some idea can be gained of the extent of the original compilation:

	<u>Chapters represented in Moravus print</u>	<u>Chapters represented in Cambrai 416</u>
Book I	—	5 11
II	19 20	7 12
III	8 9	—
IV	4 5	—
V	—	24

The first two extracts which Cambrai 416 presents, from II.7 and 12, are not, in fact, original Tinctoris at all, but rather quotations by the author which have been transplanted out of context by the Cambrai scribe. The second of these is easily identifiable as the Sibylline prophecy furnished with its own chant at least as early as the ninth century, and incorporated into the Office in many parts of Europe, often as an extension to the first nocturn of Christmas matins.⁸⁸ The source of the first excerpt, however, beginning 'Cantores quibus ars vox quoque dulcis est'—a pious exhortation to singers and instrumentalists—has remained untraced. In principle (for lack of evidence to the contrary), it is just conceivable that Tinctoris was himself the author, but the possibility must be considered unlikely. The next extract, V.24 (or part thereof), which appears to be unadulterated Tinctoris, presents quotations (mainly biblical, but also culled from Augustine and Jerome) supporting the author's belief in the actuality, rather than intellectuality, of celestial music, and contrasts the joys of heaven with the musical deprivations of hell (Appendix D, text, lines 46-116). The opening of this chapter, in a characteristic transitional passage, also provides evidence that the previous section concerned the earthly practice of music (line 46: 'Nunc ex terreno ...

88 See, for example, Bischoff, 'Oracula Sibyllina', and Corbin, 'Cantus Sibyllae'.

musice vsu'), but one can only speculate on the exact contents of the missing V.23. Similarly, the use of the verb 'redire' here (line 47) might indicate that 'heavenly' music has also been dealt with previously, an interpretation confirmed by the subsequent 'quemadmodum superius de cantu angelico in celis diximus' (lines 62-3).

The excerpts from I.5 which follow yield in some ways the most interesting conclusions of all the Cambrai fragments, although, paradoxically, the text as presented is clearly an editorial, and possibly scribal, abridgement of Tinctoris's original. The chapter consists entirely of a reworked version of Tinctoris's treatise on the effects of music, CEM, otherwise surviving only in two sources, Br and G. The version of the text of CEM, as transmitted (in varying degrees of completeness) in these two sources, presents a total of twenty effects, preceded by a dedicatory prologue to Princess Beatrice.⁸⁹ Although Br is mutilated, and transmits the text only as far as the middle of the ninth effect,⁹⁰ and although the conclusio as given in G is probably corrupt, thus raising one's suspicions about the completeness of the main text, this total of twenty is nevertheless clearly indicated as Tinctoris's intention in the prologue.⁹¹ A glance at the Cambrai fragments, however (lines 117-219), reveals not only a discussion of seven additional effects, but also a re-ordering of the existing twenty. The first six are presented in an order identical to Br and G,

89 Tinctoris, Opera theoretica, ii, pp. 165-77.

90 See below, pp. 96 and 100.

91 Tinctoris, Opera theoretica, ii, p. 165.

but thereafter the sequence is altered, thus:

NB: asterisk * indicates those effects unique to Cambrai 416

	<u>Br and G</u>	<u>Cambrai 416</u>
7	tristitiam depellit	* pueros et adolescentes ad uirtutem disponit
8	duritiam cordis resoluit	terrenam mentem eleuat
9	diabolum fugat	homines letificat
10	extasim causat	amorem allicit
11	terrenam mentem eleuat	iocunditatem conuiuui augmentat
12	uoluntatem malam reuocat	* quietum ac leuem sonum prouocat
13	homines letificat	extasim causat
14	egrotos sanat	duritiam cordis resoluit
15	labores temperat	tristitiam depellit
16	animos ad prelium incitat	* infantium uagitus sedat
17	amorem allicit	* curas minuit
18	iocunditatem conuiuui augmentat	demonem fugat
19	peritos in ea glorificat	* iracundiam temperat
20	animas beatificat	malam uoluntatem reuocat
21	—	pugnantes animat
22	—	labores solatur et incitat
23	—	egrotos sanat
24	—	* plurima sapientum dicta exemplo sui comprobant
25	—	* pronuntiationem modestam oratoribus administrat
26	—	peritos in ea glorificat
27	—	scientes eius beatificat

The Cambrai version of 'animos ad prelium incitat' (Br, G, no. 16)—'pugnantes animat' (Cambrai, no. 21)—has obviously been re-written, since a quotation from Juvenal appears here (lines 181-2) which is absent from the other version,⁹² the only such discrepancy to occur. More significantly, the ordering of the effects in Cambrai 416 has an obviously greater sense of logic and polish than in Br and G, and we should therefore probably consider the Cambrai text as an epitome of an enlarged and revised second recension made by the author himself.

The final fragment presented in Cambrai 416, from I.11 of IVM*, takes over certain points from the previous discussion of the effects of music, this time in a context devoted to the nature and authority of divine inspiration (lines 220-65). An extensive list of auctores, cited in evidence from the Old Testament through to later medieval Christendom, leads up to a final assertion of Christ as the perfect musician, and of a kind of musical Apostolic Succession by which the eternal truths of the art were transmitted through the disciples.

Returning briefly to the Cambrai abridgement of the revised CEM, one last question demands an airing. If the whole (enlarged) treatise formed but one single chapter out of the twenty-four contained in Book I, and that book was but one of five, then even allowing for some disparities of chapter length, the complete IVM* must have been a truly

92 Tinctoris, Opera theoretica, ii, p. 174.

vast compilation. Is it possible, indeed, that originally not only CEM, but all the other known treatises on music by Tinctoris were brought together, along with other material on contemporary musicians and instrumental/vocal techniques, to form a comprehensive body of literature on the usus of music? Combined, then, with extensive treatments of ethical, philosophical, theological, historical and aesthetic aspects of the art, perhaps the whole eventually became subsumed under the grand title De inuentione et usu musice: a more truly encyclopaedic volume than even Tinctoris is generally credited with, of which the surviving output gives but little clue, and which renders less idly rhetorical the author's claim to have completed it 'peruigili labore'.⁹³

Whatever the precise contents of IVM*, it was certainly completed by the time Tinctoris had penned the letter to Stokem which prefaces the Moravus print, explaining the process of excerption, and which carries the date 27 January ('quinto Kalendas Februarii'), probably 1481, 1482 or 1483.⁹⁴ The date of Cambrai 416 cannot be determined accurately at present from either its contents or other codicological criteria. The script is clearly a firm, late fifteenth-century French book hand, and the only watermark visible, a letter P surmounted by a quatrefoil petal linked by a single vertical wire (c.70 x 23mm),

93 Weinmann, De inuentione, p. 27.

94 See above, p. 78.

suggests a possible origin in North-East France, the Netherlands, or perhaps North-West Germany, some time in the 1480s or 1490s.⁹⁵ A note on f.1 (s.xviii?) indicates that the manuscript was once in the possession of the church of St S epulchre in Cambrai, and it may therefore not have strayed all that far since its compilation. The opening prayer to St Veronica, Salve sancta facies (f.1),⁹⁶ may, however, yield some clues to future research on the manuscript's provenance. In any case, it is clear that within a decade or two of Tinctoris's completion of IVM* in Naples, the work in its entirety had been transmitted to northern Europe and was available for copying. The final question which these intriguing Cambrai fragments raise, then, but which must for the present remain unanswered, is whether or not this can be interpreted as an indication that Tinctoris himself had returned north to his homeland towards the end of his life.⁹⁷

A final collation of the above evidence for dating the corpus of Tinctoris's theoretical works is given in Table 4 overleaf.

95 Comparisons drawn from Piccard, Wasserzeichen P, ii, VIII. Beta-radiography has not been available for a detailed study, but Piccard nos. 415 (p. 289: Utrecht 1497) and 425 (p. 289: Cond e 1497) appear closely to resemble the mark in Cambrai 416.

96 See Chevalier, Repertorium, no. 18189 for further bibliography, where the presence of the text in Cambrai 416 is noted.

97 Cf. above, p. 50.

TABLE 4: Chronology of Tinctoris's theoretical works

	↑ ↑	
1472-3	[<u>Speculum musices</u>]	
	↓	
	<u>EM</u>	-----
	<u>PM</u>	↑
	<u>TMD</u> (manuscript)	<u>TA?</u>
	<u>INM</u>	<u>SPM?</u>
	<u>RVN</u>	↓
	<u>TNP</u>	↓
		↑
1475 (summer)	-----	↓
1476 November 6	<u>NPT</u>	
1477 October 11	<u>LAC</u>	
1480-3	<u>IVM*</u> (manuscript)	
1481-3	<u>IVM</u> (print)	
<u>c.</u> 1495	<u>TMD</u> (print)	
(<u>c.</u> 1498)	↓	

II SOURCES

II.i Manuscripts

The manuscript sources of Tinctoris's treatises have never been accorded the detailed attention which both they and their contents deserve. PM, moreover, is a particularly suitable focus for Tinctoris source studies, since it appears in no less than six manuscripts dating from either the last quarter (approximately) of the fifteenth, or the very earliest years of the sixteenth centuries, reflecting a wider and more rapid dissemination (if the surviving sources paint an accurate picture) than any other treatise in the corpus. The richness of material, however, which this transmission provides for the musical historian and textual critic have never been tapped adequately by either of the two principal editors of Tinctoris's work, Coussemaker and Seay.¹ Indeed, two of the three principal manuscripts, Br and Bu, have hitherto never received more than cursory descriptions in print. The present edition of PM attempts to go some way towards rectifying this situation. A detailed description of Br is provided, from which some new, and perhaps surprising conclusions are drawn regarding its probable origins. A summary description and tabulation of contents are then given for the

¹ See Coussemaker, Scriptorum, iv, pp. II-X, and Tinctoris, Opera theoretica, i, pp. 10-26.

other two principal manuscripts, V and Bu, after each of which some additional notes are offered in which a number of refinements are made to current knowledge regarding, for example, scribal identity, provenance and dating. Summary descriptions only have been provided for the remaining three, less directly important sources used for the edition, Bo, F and G; more comprehensive coverage of these manuscripts must await the fruits of future research.

Principal manuscripts

1. Br Brussels, Bibliothèque Royale Albert 1^{er}, MS II 4147

Published descriptions: Fétis Catalogue, pp. 617-18; Tinctoris, Opera theoretica, i, p. 11. See also Choron/Fayolle, Dictionnaire, ii, pp. 374-8.

i. Contents²

- f.I Tabula tractatus de notis et pausis feliciter incipit.
Explicit.
Tabula tractatus de regulari ualore notarum feliciter incipit.
- f.II Explicit.
Tabula libri imperfectionum musicalium notarum incipit.
Explicit.
Tabula tractatus alterationum incipit.
- f.II^v Tabula scripti super punctis musicalibus incipit.
Explicit.
Tabula capitulorum hoc in libro de arte contrapuncti contentorum. (Book I, Chapter 1)
- f.[Y] blank
- f.III LAC table continued (Book III, Chapters 3-9)

2 Foliation systems are explained below in section (iii) Structure, foliations and binding.

- ff.III-III^V Tabula rubricarum in hoc proportionali musices contentorum. (Books I and II; Book III, Chapters 1-2)
- ff.IV-V^V LAC table continued (Book I, Chapters 2-19; Book II; Book III, Chapters 1-2)
- f.VI PM table continued (Book III, Chapters 3-8)
Tabula diffinitorii musice incipit.
- ff.VI-VI^V Tabula complexus effectuum musices incipit.
- f.1a Expositio manus secundum magistrum Iohannem tinctoris in legibus licentiatum ac regis sicilie capellanum. Prologus.
- f.9^Vb Explicit.
- f.10a Liber de natura et proprietate tonorum a magistro Ioanne tinctoris legum artiumque professore compositus feliciter incipit. Prologus.
- f.28a Explicit liber de natura et proprietate tonorum a magistro Ioanne tinctoris ut predictum est compositus. quem quom capellanus regius esset neapolis incepit et compleuit. Anno 1476 die 6 nouembris. Quoquidem anno 15. nouembris diua Beatrix aragonia ungarorum regina coronata fuit. Deo gratias.
- f.28b Tractatus de notis et pausis editus a magistro iohanne tinctoris in legibus licentiato Regisque sicilie capellanus. Prologus.
- f.28^Va idem, Book I
- f.30^Vb idem, Book II
- f.31^Va Explicit.
Tractatus de regulari ualore notarum editus a magistro Iohanne tinctoris in legibus licentiato Regisque sicilie capellano. Prologus.
- f.35^Vb Explicit.

- f.36a Liber imperfectionum notarum musicalium
Editus a magistro Iohanni [sic] Tinctoris
in legibus licentiatu regisque magne sicilie
Capellano. Prologus.
- idem, Book I
- f.40^va idem, Book II
- f.44b Explicit.
- f.44^va Tractatus alterationum editus a magistro
iohanne tinctoris in legibus licentiatu regisque
magne sicilie capellano. Prologus.
- f.47a Explicit.
- f.47b Scriptum magistri Iohannis tinctoris in legibus
licentiatu regisque magne sicilie capellani super
punctis musicalibus feliciter incipit. Prologus.
- f.51^vb Explicit.
- f.52a Liber de arte contrapuncti a magistro iohanne
tinctoris iurisconsulto ac musico serenissimi
regis sicilie capellano compositus feliciter
incipit. Prologus.
- f.52^vb idem, Book I
- f.80a idem, Book II
- f.97a idem, Book III
- f.101a Liber tertius et ultimus de arte contrapuncti
feliciter explicit. Quem totum magister ioannes
tinctoris (ut prefertur) iurisconsultus atque
musicus illustrissimi regis sicilie capellanus
neapoli incepit absoluitque. Anno domini 1477^o
mensis octobris die undecima. Deum orate pro eo.
- f.101b Proportionale musices editum a magistro Ioanne
tinctoris in legibus licentiatu serenissimique
principis ferdinandi regis sicilie iherusalem et
ungarie capellani feliciter incipit prohemium.
- f.102a idem, Book I

- f.110a idem, Book II
- f.111a idem, Book III
- f.116^vb Explicit.
- f.117a Iohannes tinctoris ad illustrissimam reginam
et diuam dominam beatricem de aragonia.
diffinitorium musice feliciter incipit Prologus.
- f.124^vb Explicit
- f.125a Complexus effectuum musices editus a magistro
Iohanne tinctoris in legibus licentiato regisque
sicilie capellano. Prologus.
- f.126^vb (Last complete leaf, ending: 'Super quo rhetor')
- f.[127]=[Z] (Fragmentary final 16 lines of column 'a', ending:
'ad uim pudice d[omui]')
- f.[127]^v=[Z]^v (Equivalent verso fragment. Final 16 lines of
column 'b', ending: 'gloria ceteris prestat')

Marginalia occur throughout the manuscript, in the same hand as the main text (see below, Script), repeating cited auctores or drawing attention to notable passages, the author's name, etc.

Miscellaneous notes and jottings

- f.[X] 'Ioanni Tinctoris | De Musica | MS' [s.xvii-xviii?]
- f.[X]^v 'Je soussigné reconnais avoir cédé a Monsieur
Perne | en toute propriété le présent manuscrit,
ainsi que | la copie qui m'appartenait. | à Paris,
ce 14 Mars 1817. | = Fayolle' (See below,
Provenance, date and history.) The copy referred
to is perhaps the present B-Br, MS II 4148.³

3 See below, p. 119.

- f.[Y] Recent pencilled note in French, explaining the necessary re-ordering of the tabula leaves.
- f.90 An interesting jotting in the top margin, partially cropped and very difficult to decipher, but possibly referring to a previous, Italian owner: 'Io C. Gio: Antonio Marchione [?] sono test [?] | ut hic patet | 1688'. The script is consistent with the assumption that the figures refer to the date of writing. On several other leaves of the manuscript (e.g. ff.II^v, IV, IV^v, 7^v, 18, 68^v and 123^v) are alphabetical pen-trials which may be in the same hand.

A few other minor corrections, comments, etc., are scattered throughout the manuscript, mainly in nineteenth- or twentieth-century hands, but are of no particular interest.

ii. Material and watermarks

Paper, except for the old (original?) parchment covers (see below, Structure, foliations and binding).

In the fifteenth-century leaves, three watermarks are to be found:

- (a) Crown with five cusps; central cusp surmounted by an orb; remaining cusps bulbed; cross-band forming crescent with base. Dimensions: c.25 x 29mm. Occurrence: first half of the manuscript up to f.80, except ff.21, 56, 67, 68 and 78 (some leaves indistinct).
- (b) Hunting horn with cord looped once; bell opening visible; lipped mouthpiece; band around centre of body. Dimensions: c.25 x 27mm. Occurrence: second half of the manuscript from f.82 onward; also ff.56, 67, 68 and 78.
- (c) Large bird in profile, with wing, three-feathered tail, three-clawed feet and probably one eye visible. Dimensions: c.58 x 43mm. Occurrence: once only, on f.21 (facing bottom edge).

Comparisons with Briquet's drawings⁴ yield the following results:

Crown

No example occurs in Briquet with the cross-band curving in the correct direction. Three marks are nevertheless very similar:

- 4774 Venice 1476. Cross-band curves in opposite direction; outer cusps not bulbed.
- 4775 Naples 1480; 'variété identique' Naples 1482-4, Palermo 1483, Rome 1485, Florence 1487. No cross-band; outer cusps not bulbed; central cusp slightly different.
- 4777 Naples 1476, Udine 1488. Cross-band curves in opposite direction; greater lateral compression.

Horn

- 7697 Catania 1478, Naples 1480-4. Virtually identical to Br mark.
- 7698 Naples 1480; 'variété similaire' Naples 1483-95, Rome 1487, Florence 1498. Slightly less curved than 7697.

Bird

- 12.149 Rome 1484. Very similar to the single Br example.
- 12.145 Naples 1470-73, Amalfi 1473. Beak and wing slightly different.
- 12.146 Naples 1475. Beak and wing slightly different.

It should be noted that of the first two watermarks, the horn provides by far the more consistently clear image; its wire, in contrast to that of the crown, appears to be in a more youthful state, and we may assume (ignoring the possibility of an identical re-make) that the paper in

4 Briquet, Filigraanes, iii-iv. Comparisons drawn from more recent publications (e.g. Piccard, Kronen-Wasserzeichen and Wasserzeichen Horn) have not yielded any more refined results.

Br was made shortly after the mark's introduction. The overall impression gained from these comparisons suggests a possible provenance for the manuscript of Naples, and a date some time in the 1470s or 1480s. Despite the unreliability of dating by these methods alone, the results obtained on this occasion can be confirmed and refined by other means (see below, Provenance, date and history).

A fourth watermark appears on the later leaves [X] and [Z]: that of a bird in profile (facing right) on three mounds, the whole enclosed in a circle (diameter 43mm) surmounted by the letter F. The nearest mark in Briquet is 12.250 (Rome 1566-75), which is very similar, but lacking the letter F. Other similar watermarks in Briquet confirm that these leaves (and probably, therefore, f.[Y]) were added in the late sixteenth or early seventeenth century, probably in Italy, but possibly Switzerland, Austria or South-East France (cf. Briquet 12.248 and 12.251).

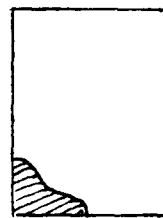
iii Structure, foliations and binding

In its present state, the structure of the manuscript may be described thus (square brackets enclosing designations not in the manuscript):

[iv+A+i+X] + II + [Y] + IV + 126 + [Z+i+B+iv]

where small Roman numerals = new (1970) flyleaves
 large Roman numerals = original tabula leaves
 Arabic numerals = original text leaves

- [A,B] = old, possibly original parchment covers, with paper pastedowns; f.[A] shows traces of having once borne an escutcheon (c.40 x 35mm) on the front.
- [X,Y,Z] = sixteenth- or seventeenth-century flyleaves (see above, Material and watermarks); f.[Z] is a restoration of the original f.127, of which only a fragment is extant, thus:



Small pieces torn from ff.17, 24 and 97 have also been restored, possibly at the same time as f.[Z].

All traces of the original quiring were lost in the 1970 re-binding (see below).

The six tabula leaves between f.[X] and the main text have been numbered recently in pencil 1-6, but subsequently over-written, also in pencil, I-VI (recto, top right). Although numbered in series, the leaves are in fact bound in the wrong order: the numbered leaves IV and V should follow II, making the correct sequence I, II, IV, V, III, VI. A very recent pencilled note to this effect appears at the top of f.[Y].

The leaves containing the tabulae for EM and TNP are missing, as are the final two or three at the end of the manuscript. If these mutilations were the result of wear and tear on a manuscript without

cover, it might be inferred that the parchment covers [A] and [B] are later additions, especially since their pastedowns are of a paper similar to ff.[X-Z]. However, the nature of the tear on the original f.127 (= [Z]), together with the generally good condition of ff.I and 126^V, militate against this. [A] and [B] may therefore be original (even if the pastedowns are not).

The manuscript was completely re-bound in gold-stamped, red leathercloth in 1970, the date and the name G. DUBOIS D'ENGLIEN appearing on the first flyleaf. The original spine and all trace of quiring have been removed, and the parchment covers [A] and [B] (trimmed) are now attached to the new flyleaves with paper stubs. No catchwords or signatures are visible, and the Bibliothèque Royale possesses no record of the condition of the manuscript prior to the 1970 restoration. The present binding is very tight and there are no signs of redundant sewing-holes in the gutter; either the original holes have been re-used, or (more likely) they have been cropped in the binding process.

Many leaves, especially those suffering from bad ink corrosion, have been covered with fine gauze for purposes of conservation.

iv Dimensions and ruling

1970 boards: c.290 x 200mm

Fifteenth-century leaves: c.281 x 196mm

The leaves of the main text and tabulae are ruled (after folding) with feint, grey-brown ink in two columns, each 60mm wide, the vertical bounding lines projecting beyond the writing area, often to the edges. Each recto is ruled fairly consistently with the left and centre margins measuring c.15mm and the right margin c.45mm. Versos seem to have been ruled from the same pricking (now cropped). The written block contains 40 lines per column, 4-5mm apart, and the musical staff lines have been formed simply by over-ruling the text lines in red, creating an admirably even appearance in the mise-en-page. The text is consistently written above the top line of each page.

v. Script

The Bibliothèque Royale card catalogue contains two entries pertaining to the manuscript, describing the script variously as 'Gothique bâtarde' and 'Gothique courante'. The letter forms of the original marginalia are of approximately the same size and formality as the main text until near the end of LAC, at which point they become smaller and more cursive. This change, which is an important factor in the following discussion, is gradual, but occurs over a relatively small number of leaves; the most probable explanation is that the scribe filled in the marginalia after the

whole of the main text had been completed, becoming fatigued and less concerned with formal appearance as the end of his task approached

The principal black ink is corrosive, and where deposited in large quantities (e.g. oblique ligatures in coloration) has eaten through the paper.

There is a strong possibility that this manuscript is a hitherto unsuspected authorial holograph. The principal evidence for the suspicion that this is the case lies in a palaeographical comparison of its hand with that of the letter written by Tinctoris to the Neapolitan court scribe Joanmarco Cinico, a work already cited briefly in connection with Tinctoris's biography,⁵ and discussed in Appendix B below. There has always been a certain amount of secondary internal evidence to suggest to the optimistic textual critic or palaeographer that Br had very close connections with Tinctoris: the extreme accuracy of both literary and musical texts; the overall aspect of the script as a late fifteenth-century Franco-Netherlandish book hand influenced by Italian notarial or chancery minuscule, such as one might expect from a man of Tinctoris's background; the completion dates for NPT and LAC which appear uniquely in this source (see above, Contents); perhaps even the marginal note 'nota nomen auctoris' which occurs from time to time uniquely in Br. The most compelling evidence, however,

5 See above, pp. 49-50.

can be adduced only from a direct comparison of hands between Br and the letter (here designated Ci).

Before examining the individual letter formations, etc., two points should be emphasised. First, although we are able to narrow the date of execution of Br to a period of roughly fifteen years between 1477 and 1492 (see below, Provenance, date and history), we fare much worse with Ci, being able only to give a true terminus post quem of 1468, though the most likely date for the letter seems to be 1495-6.⁶ A gap of nearly twenty years may therefore separate the two manuscripts, in the course of which slight changes in scribal habit or health cannot be discounted. Secondly, the degrees of formality in the scripts of the two documents must be considered. Br is written in an even, relaxed but formal book hand, whereas the rapid, more current hand of Ci results in a more informal aspect, with generally longer ascenders and descenders. In many points of comparison it will be seen that, despite this difference of formality, the letters and modes of juncture on the whole display remarkably similar formations; in some cases, however, especially with those letters possessing variant forms in the same manuscript, the comparison will profitably, indeed crucially draw on a study of the Br marginalia, which, as has been noted, become much less formal in the last part of the manuscript, and consequently approach Ci in style.⁷ These formal and 'decayed' states of the marginalia

6 See Appendix B, especially pp. 483-5.

7 For some examples of scribal versatility in England, see Parkes, Book hands, plates 21-3.

can be seen overleaf on Plates 3 and 4; f.13 of Ci is reproduced on Plate 5.

It is not necessary here systematically to analyse every letter of the alphabet as it appears in both manuscripts, since the inevitable overlap between palaeographical idiosyncrasy and convention renders many such analyses redundant. A more useful and concise approach will be to separate out (a) those letters which appear in more than one form in one or both manuscripts; (b) those letters with individual features worthy of mention; (c) letters whose formations are similar in both manuscripts, but which because of their high degree of conventionality do not merit particular attention; and (d) those letters unique to one manuscript, and therefore of no value for comparison. Of these groups, (c) and (d), which include a, c, i, m, n, o, t, x, and k, z respectively, are here ignored. Some of the following palaeographical observations can be traced in Plates 3-5; because of the necessarily wide scope of the comparison, it has unfortunately been impractical to provide illustrations of every feature discussed.

Letters appearing in more than one form

In this group, the treatment of the ascenders in b, d, h and l forms a further subdivision:

- b Two distinct forms. (1) Ascender with wide piriform loop: Br only (text and margin). Usually medial but occasionally also initial. (2) Ascender straight or, more often, slightly concave to the right: both Ci and Br (text and margin). Often tapers towards the top. Pen usually starts cleanly from the

101
 Profectione, musice dicitur
 a magro Joane tunc dicitur
 feruente feruenteque principit
 fedmandi, regis scilicet hinc et
 vincte repellam flatez, in
 quibz probatum:
 Aratissimo ar nup
 chissimo primari
 Duo fedmado regit
 regum dinqz dnan
 tu prouidit a ze
 que falcit, hinc et vnguar uo
 que tunc dicitur, musice profs
 pzet suos et rapellanot mmmi
 pedu ofuloter, hinc dicitur
 lem edictum Quamqz o
 sapientissim reg a tpe gaboru
 fia iubilat cu moyses tm tribu
 et ut cu m genesi, ptem ante
 tu, ozantit et tributa dicitur
 pleuz vii prelatos delit dal
 ud, pndomus, exampndus, pu
 ruce uide, conpu, et genc, 3200
 asce, pthozozat, hinc, th, hinc
 zebus, amphon, ozobus, mu
 feut, serrates, plato, aty, gicet,
 au, musit opia a deo edicit
 qz testit iulio pme vni omncm
 ar matriciam eue qm mta pgi
 tatione rompedendit, quo no
 nullot cora pteozu ppragora
 musit pmozda, muenit m
 h gzeozu voluerit, in qualiter
 pzonuauit aut respozuam
 frapto nobis mmmu colias, p
 eligantissime id est fecit pta
 similia est firma etiam m har
 pntia qua p lito vortat pte
 usim, auditionem ponbant
 p lano

ut in a tranquillitate hor, tuo
 alme pacis vno, zomo dula
 qz pax, hinc qua se vna tu
 men solendissima vngulit vna
 obm poene sicut m mtriam
 fuisse pzonuauit m m m m
 musice opozam dicit vngulit
 pax, hinc m m m m m m m m
 pzo opozulo et aco m m m m
 hinc, hinc m m m m m m m m
 O referant dicitur qm non
 possunt ipsi. Oh tibi qui
 referat si pia facta vident
 dicitur

Liber te, tunc: M m m m m
 arte contrapuncti flater, qz
 pliat Quam totum vnt, 10
 auct m m m m m m m m m
 m m m m m m m m m m m m
 illustissim, regit scilicet cap
 lanus, m m m m m m m m m
 ut qz Anno d m 1477, m m
 sic, dicitur die vnderma
 Deum dicitur pro eo

I opozulo collecti, dicitur p m m m
 sicut m m m m m m m m m
 alme pacis vno, zomo dula
 qz pax, hinc qua se vna tu
 men solendissima vngulit vna
 obm poene sicut m mtriam
 fuisse pzonuauit m m m m
 musice opozam dicit vngulit
 pax, hinc m m m m m m m m
 pzo opozulo et aco m m m m
 hinc, hinc m m m m m m m m
 O referant dicitur qm non
 possunt ipsi. Oh tibi qui
 referat si pia facta vident
 dicitur

I opozulo collecti, dicitur p m m m
 sicut m m m m m m m m m
 alme pacis vno, zomo dula
 qz pax, hinc qua se vna tu
 men solendissima vngulit vna
 obm poene sicut m mtriam
 fuisse pzonuauit m m m m
 musice opozam dicit vngulit
 pax, hinc m m m m m m m m
 pzo opozulo et aco m m m m
 hinc, hinc m m m m m m m m
 O referant dicitur qm non
 possunt ipsi. Oh tibi qui
 referat si pia facta vident
 dicitur

Plate 4

De potestate

in amplitudine cardinalatus a paulo papa se-
 cundo donatus, in iosepho dignitate, sine iure su-
 perna, primatus vitam, in carere miserrima et
 abiectissimam agere, impulsus non esset. Potestas
 vero quam sit a vera felicitate remota, per se ad
 mirandum est (ut ita dicam) Terribilis indicat opor-
 tet, qui ab ethimostochi, parvorum copiarum athem-
 ensium prudentissimo dux stratus delatus, in nullum
 fuit redactus, et si in memora infinitum vindicatum, et
 de da reversat, quos in publica christiana faventium
 ignorat, quam audeli, infra q3 strage potestissim
 illi turchorum tyranus, qui belligradiam urbem san-
 ctissimam obsederat, a panonico christi cultoribus
 piissimis virtus ac propulsus, terga ignominiose de-
 derit. Neq3 voluptate ab epicureis felicitatem
 afferre mihi unquam persuaderi potuit, eo q3 ab omnibus
 plurimum mestissimum recordationis, in rebus videtur
 relinquere optum sit. fatetur quid q3 ut aristoteles
 censet, iocundissimum sit et amata potiri. Sed sapi-
 ens ille salomon dicit, Optima gaudij lu-
 ctus occupat, in ipsa voluptate iocundissima, pfecta
 felicitas, ex parte oia luctuosi defectus, q3 sistere neq3
 philluc ac dido, amato demopho ac una pot-
 te, ab eis ut pfectio, quacumque relecte fuerunt,
 hinc zate nihil molesti, nihil regius qua ama-
 te ut non amari, mortem taq3 leni, mitius q3 f-
 redam, illa laqueo, ista gladio, propensio manib3
 vbi ppeperunt. hinc sunt qui a dea felicitate
 cui eadem rem q3 ferarunt, supplicio postulabat.
 hinc sunt qui obliuosi felicitatis etiam ut
 felicitate in terris vidantur petunt a principibus

epicureis

turchi panon

epicureis

aristo salom

rom

lucidissimi
 me docere q3
 philluc
 dido
 demopho
 emac

Plate 5

top of the ascender, but sometimes introduces a prominent, closely-hugging approach stroke. Where (1) is medial, the introduction to the loop is not always continuous with the foot of the previous letter (Br, f.126a, 7, 'iubilationis'). Lobe is always formed anti-clockwise as continuation of the ascender. In both Br margin and Ci, the lobe is often left slightly open (Br, f.126, margin, 'bernardus'; Ci, f.14, 8, 'verbo'). Lobe tends to a similar elliptical or triangular shape in both manuscripts.

d Two forms, both occurring in Br and Ci. (1) Ascender bent back $c.30^{\circ}$ from the vertical, straight or slightly concave to the base line: standard form for Br text, but also occurs in the margin (f.125^v, 'dauid') and, but rarely, in Ci (f.13, 9, 'redactus'). (2) Ascender looped back, not always in order to form juncture: standard form for Ci and Br margin, but occasionally also in Br text (f.5^vb, 32, 'rotundum'). (1) sometimes has small barb to the right of the ascender (Br, f.125^va, 12, 'tenendum'). Lobe rather large in Br text; in the margin and Ci it is often left characteristically very open (Br, f.125^v, 'euander'; Ci, f.13, 6, 'incredibilis'), a form also found very occasionally in Br text (f.80^vb, 34, 'duobus'). In both (1) and (2) the lobe is sometimes left square on its left side, often with a light approach stroke (both manuscripts).

h As with b and l, the ascender is either looped or straight, the latter often with close approach stroke, the former usually when linked with the previous letter, but sometimes separately formed (Br, f.125a, 31, 'triumphanti'). Both forms in Br text and margin; in Ci the looped form does not occur so overtly, but traces are visible of close looping compressed

into the ascender (f.14, 2, 'athenis'). Limb is formed very similarly in both manuscripts, leaving the base of the ascender quite straight, then hooking down and back. Often rather stunted in Br text (cf. g), but frequently (especially in Ci) curves back at least to the line of the ascender. The finish of the limb sometimes loops back to form juncture: usually clockwise (Br, f.119b, 40, 'Diapenthe'; Br, f.101^V margin, 'hylarius'; Ci, f.13^V, 23, 'putheolis'), but occasionally anti-clockwise, this mainly in capital form (Ci, f.13, 30, 'Heccine'), but sometimes also minuscule (Ci, f.12^V, 16, 'philosopho'; Br, f.101 margin, 'pythagoras').

l Two forms, as with b and h, in both manuscripts. Both straight and looped ascenders in Br text and margin, and in Ci. The looped form is rare in Ci, but see, for example, f.12^V, 20, 'clara'; ibid, 24, 'claritudinis'.

p For most of Br text the descender is very short, but extruders into the bottom margin occur frequently (e.g. f.107a). In Ci the descender is generally longer, but occasionally approaches the more stunted Br form (f.13^V, 12, 'percipitur'). In both cases the descender usually inclines acutely, and is tapered. Probably two methods of formation: (1) descender (with approach stroke) formed first, with lobe added clockwise, usually crossing the descender at the base line; (2) begins with construction similar to '2' or r, whose foot is continued anti-clockwise to form the lobe and then down for the descender. In Ci both forms occur: (1) f.13^V, 16, 'ipsas'; (2) f.13^V, 31, 'pro dictione'. In Br the formation is often difficult to identify: some definitely (1): f.126b, 31, 'preparat'; others uncertain. In both manuscripts the lobe is characteristically wide (compared, say, with o or a).

- r Two forms: (1) the '2' form. Well shaped in Br, with squared top right corner; generally more curved in Ci, but Br proportions sometimes retained (e.g. f.13, 7, 'copiarum'). (2) Textualis type. Found in Br text (f.126a, 32, 'per') and margin (f.102, 'socrates'), in all positions. Not in Ci, probably due to possible confusion with similarly-formed c and e.
- s Three forms: (1) long form: very similar to f, without cross-stroke. In both manuscripts a fine approach stroke is occasionally visible, even when juncture with previous letter is absent (Br, f.125^Vb, 19, 'sacrorum'; Ci, f.13^V, 20, 'suauissimo'). Formed either with one downstroke or down-up movement (both manuscripts). (2) French final form: almost invariably as final in Br text, and often margin. (3) 'Sigma' form: basically a cursive development of (2): standard in Ci; also common in Br margin (f.126, 'ambrosius'; 'philosophus'); occasionally in Br text (f.126a, 38, 'concrepantes'). Sometimes formed in one (clockwise?) movement (Ci, f.13, 24, 'eis'; 'perfidis'; Br, f.126a, 38, 'concrepantes'); sometimes the lobe is formed anti-clockwise, to which the tail is added, usually without pen-lift (Ci, f.13, 6, 'mirandus'; 'incredibilis'). An exceptional case is Ci, f.13, 31, 'terris', which seems to be essentially a clockwise 'sigma' formation with a vertical line through the middle, possibly betraying its origins in (2).
- u/v The u form is found in all positions in Br, but not as initial in Ci. The v form occurs only as initial in both manuscripts: very similarly formed indeed, with a long, bold downstroke (usually with approach) and much shorter second arm, curved concave to the left and usually meeting the first arm at its

mid-point or below. In Br the choice between the two initial forms is entirely arbitrary, having no correlation with the letter's phonetic status.

- D Most examples in Br are formed as a non-looped d 'writ large'. The standard Ci 'modern' form, however, also occurs in a more upright position in Br (compare Ci, ff.12^V-13 margin, 'De' with Br, f.1a, 38, 'De').
- Q Standard Br type is formed entirely anti-clockwise, with the tail a direct continuation (with or without pen-lift) of the Q formation. Occasionally the chapter-initial type is used in the text, with its tail emerging from the base of Q. The standard Ci form is essentially the same as E, i.e., C followed by a '2'-like component with a longer, lower foot (compare Ci, f.13^V, 6, 'Et' with ibid., 14, 'Quodquidem'). A more elaborate version of this 'E' form does occasionally occur in Br (e.g. f.80^V, 37, 'Quiquidem').

Other letters with notable features

- e Characteristic 'epsilon' form in Br text, made in two strokes with upper component lying above minim height. The upper component often shrinks to a rudimentary state (f.125^Va, 1, 'effectu'); also Br margin (f.101^V, 'dunstaple'; f.125^V, 'Iohannes'). In Ci this degeneration is continued, the lower component becoming a simple downstroke tending to the right, and the upper component an almost horizontal, often unconnected headstroke. Occasional traces of the full Br formation are visible in Ci (e.g. f.14, 7, 'benignissime').
- f In both manuscripts the ascender descends below the base line,

usually tapered and sloping down to the left (especially in Ci). Crosspiece almost always ascends to the right, even where juncture occurs with the next letter. Note the characteristically wide hook (as long s) in both manuscripts (Br, f.125^Va, 5, 'perfectum'; Ci, f.13^V, 29, 'felicitem'); sometimes slightly looped (Br, f.125^Va, 6, 'fuerit'; Ci, f.13^V, 4, 'felicitem'). Occasionally the ascender is introduced by a fine approach stroke. The second f of ff is invariably placed higher than the first (as with ss), both being crossed by a single ascending bar (Br, f.125^Va, 9, 'effectu'; Ci, f.13^V, 26, 'officium').

g In both manuscripts the lobe is formed open (as modern y), and then closed with a separate headstroke, usually cutting the descender below its summit. The stunted hook standard in Br sometimes becomes more rounded, as in the standard Ci form (Br, f.44^Va, 2, 'magistro'; f.12^Va, 24-5, 'grauis'; f.11^V margin, 'regina'); conversely, the stunted form occurs occasionally in Ci (f.12^V margin, '[an]degauensis'). Headstroke is sometimes formed as the direct continuation of the hook, without pen-lift (Br, f.37^Va, 8, 'generalis'; f.31^Vb, 10, 'gratiosum'; f.26^Va, 16, 'grauis'; Ci, f.13, 27, 'gladio'; f.13^V, 20, 'generosissimo').

q In both manuscripts the lobe is formed similarly to a, and the descender tends down to the right (contrast p, f, long s, etc.): see Br, f.125^Va, 16, 'quam'; Ci, f.12^V, 28, 'reliquum'. The descender is usually tapered, and lacks any type of foot.

y In both manuscripts the left arm is bold and nearly vertical; the right arm is much finer and angled very acutely, often

slightly curved concave to the base line (Br, f.125^Va, 38, 'cytharedorum'; Ci, f.13^V, 9, 'byas').

- E Note that whilst most occurrences in Br are formed as C with added middle arm, some are less formal, as in Ci, with '2'-like component (cf. Q above): compare Br, f.2a, 3, 'Et'; ibid., 21, 'Elami'; and Ci, f.13^V, 6, 'Et'.
- F Formed in both manuscripts as double f with descenders curving to the left. Crosspiece angled acutely (Br, f.VI, 18, 'Per F'; Ci, f.13, 18, 'Fateor').
- P Very similar formation in the two manuscripts: basically an enlarged version of the 'two-stroke' p (Br, f.125^Va, 3, 'Proprium'; Ci, f.13, 4, 'Potentia').

Punctuation

As with many examples of letter formation, the use of the simple punctus and virgula in both manuscripts generally follows patterns too conventional for useful comparisons to be made. Note however, the decorative use of the punctus inside certain closed capitals (e.g. Br, f.124^Vb, 15, 'Operis'; Ci, f.12, 19, 'O'; Br, f.125^Va, 3, 'Proprium'; Ci, f.14, 7, 'Vale'; Br, f.125^Va, 6, 'Vnde'; Ci, f.13^V, 3, 'Desinant'). Note also the use of the semi-lunar brackets, still comparatively rare at this date, in both manuscripts, and the similar formations of the punctus interrogativus, a form also used in Br as the musical custos.

Marks of abbreviation

All those found in Ci are present in Br with similar formation.

Note especially:

- per either looped form *p* or with separate cross-stroke *p* .
- m/-n abbreviation mark formed indiscriminately in both manuscripts as straight line (—), single curve (⌒), or double curve (⌢).
- us '9' form consistently placed above minim height in both manuscripts.
- que '3' form consistently placed slightly below minim height in both manuscripts.

Juncture (ligature)

Despite their differing degrees of formality, the two manuscripts exhibit almost identical treatment of juncture. Note especially the approach strokes to ascenders and minims; juncture from head-strokes of t, c, e (in Ci and 'degenerate' Br form), g and f; juncture from looped d; st ligature; very infrequent juncture from o, b, p, long s (except with t); occasional juncture from h (more common in Ci). The juncture lines are very feint in both manuscripts, except within chains of minims.

Conclusion

Palaeographical comparisons, taken in isolation, are notoriously treacherous. But in the face of the accumulated evidence outlined above,

it must be regarded as highly likely that Br and Ci were written by the same scribe.⁸ Since we have no valid reason for thinking that Ci is anything other than an authorial copy,⁹ and since the other corroborative evidence for the peculiar authority of Br is unquestionable, we must consider it plausible, at the very least, that the scribe of Br was Tinctoris himself. The hypothesis, though, should probably not be asserted too forcefully at present; but if it were to be reinforced by future research, Br must certainly be considered a document of the first importance, in being attributable to the hand of a major fifteenth-century musician. The implications of the identification may, indeed, be more far-reaching than is immediately apparent, for a preliminary palaeographical investigation of the musical script reveals striking similarities to that of the Mellon Chansonier. The Neapolitan provenance of this source is now well attested, and Tinctoris's function as, in some sense, compiler of the collection has already been postulated.¹⁰ It now seems possible, then, that Tinctoris could have been the musical scribe of the manuscript, though he cannot be regarded as responsible for copying the literary texts.¹¹

vi. Decoration

- (a) Red ink: Chapter headings and numbers; incipits; some initials; occasionally text; paraps; marginalia;

8 I am particularly grateful to Mr Malcolm Parkes for corroborating this conclusion.

9 See Appendix B, especially pp. 481-3.

10 Perkins/Garey, Mellon, i, pp. 17-32.

text underlining; musical regulae; parts of 'double bars' in musical examples; puncti in some closed capitals; miscellaneous decorative splashes in initials and line fillers.

- (b) Blue ink: Lettering and cuff of Guidonian hand (f.1^v); very occasionally text (f.28); some initials and paraps up to f.64^v, but then discontinued. Many of the blank initials in the manuscript were probably destined to be coloured blue: they are rare before f.64^v but extremely common thereafter. The reason for the incomplete state of the decoration is not clear.

The hair-line shading of the Guidonian hand (f.1^v) is carefully executed in a light-brown or flesh-coloured ink, applied with pen.

vii. Provenance, date and history

Watermark evidence has already suggested that Br may have originated in Naples some time in the 1470s or 1480s. A terminus post quem for the compilation of the manuscript is clearly 11 October 1477, when LAC was completed in that same city (see above, Contents). If, as has been proposed, Tinctoris was himself the scribe of Br, these two pieces of evidence combine elegantly with our knowledge of the author's biography, according to which he seems to have left Naples by c.1492,¹² and we are

11 Atlas has proposed the composer Vincenet as a possible copyist of Mel (Atlas, 'Mellon', p. 143). Whilst Vincenet's function as musical scribe now seems unlikely, some responsibility for the literary texts cannot be discounted.

12 See above, pp. 37 and 44-7.

left with a period of around fifteen years, 1477-92, in which the manuscript could have been written.

The subsequent history of the manuscript is a rather patchwork affair. Judging by the contemporary, detailed tabulae prefixed to the main contents, Br was essentially a practical reference document,¹³ but it is not clear whether it was prepared as a fair copy for the author's own use, or intended as a presentation copy to a Neapolitan colleague, student or benefactor. If the former is the case, we may expect the manuscript to have followed Tinctoris on his various travels after leaving Ferrante's service. Since, however, as will be seen shortly, the thread of its history is next picked up in Naples once more, the likelihood is that the author left the manuscript behind at the time of his departure from that city. Despite its incomplete decoration, therefore, it may well have passed as a gift into the hands of one of Tinctoris's Neapolitan musical colleagues in the last decade of the fifteenth century.

The watermarks of ff.[X-Z] suggest that the manuscript was probably still in Italy towards the end of the sixteenth, or beginning of the seventeenth century, and, having lost two or three leaves from both front and back, was submitted to some rather incompetent restoration work, during the course of which the tabula leaves were re-bound incorrectly, and the plain parchment covers may have been added (if they were not there already). If the tentative decipherment of the scribbled note

13 Cf. Parkes, 'Ordinatio', pp. 131-2.

on f.90 is accurate (see above, Contents), the manuscript may have passed into the hands of one C. Giovanni Antonio Marchione by 1688. According to Fétis,¹⁴ Br was brought to Paris from Italy (probably Naples) in 1794 by the amateur Neapolitan composer, philosopher and bibliophile Gaspare Selvaggi (1763-1847),¹⁵ whence it passed respectively into the collections of Fayolle,¹⁶ Perne (14 March 1817)¹⁷ and Fétis himself (before October 1860: see below).¹⁸ Finally, in 1872 (?) the manuscript was acquired by its present custodian, the Bibliothèque Royale in Brussels.

During the nineteenth century, Br was at the centre of some discussion, on two separate occasions, as to whether its contents should be made available for publication. These discussions are worth summarising here not only for the light they shed on the manuscript's wanderings, but also for their interest as an indicator of the genuine (if at times rather mis-directed) awareness at this time of Tinctoris's importance in the history of music.

While the manuscript was in Fayolle's possession, possibly some time early in 1812, he sent it to the French Minister of the Interior in order to ascertain whether its translation and publication could be

14 Fétis, Biographie, s.v. 'Tinctor', p. 229.

15 For further on Selvaggi, see Castaldi, Accademia, pp. 236-7. It is not known how the manuscript came into Selvaggi's possession; there is a very remote possibility that the f.90 note refers to one Antonio de Martiis, a former philosophy tutor to Selvaggi, but if 1688 is the true date of the note the discrepancy is probably too great to warrant the assumption that he was the previous owner.

given official support. The Minister duly submitted the manuscript, along with a letter dated 14 September 1812, to the 'Classe des Beaux-Arts' of the Institut Impérial de France, inviting its members to give their opinion on the matter. Their conclusion, reached on 5 December, was issued in a statement signed by Alexandre Choron and reported for Le Moniteur by him, along with the composers Méhul and Gossec:

'En conséquence, la Classe pense qu'il est utile et honorable pour la littérature française, qui est très-pauvre en érudition musicale, que l'ouvrage de Tinctoris, dit Teinturier, soit traduit et imprimé; il prouvera que la France a eu long-tems la meilleure et la seule École de musique qui existât .. '19

The musicological foresight displayed in this report is matched only by the feebleness of its nationalistic sentiments. Nothing came of the enterprise, however, and it was not until 1860 that a similar project was mooted, this time in Belgium. In October of that year Fétis, now the owner of Br, submitted the manuscript, together with his own transcription, French translation and 'annotations' to the 'Classe des Beaux-Arts' of the Académie Royale de Belgique, again with a view to their publication. The proposal was put officially to the Class in a report given by M. André van Hasselt, inspector general for

16 Fayolle's copy of Br survives as B-Br, MS II 4148.

17 According to the note on f.[X]^v.

18 Fétis's copy of Br survives as B-Br, MS II 5482-3.

19 Le Moniteur Universel, no. 75 (Tuesday, 16 March 1813), p. 278.

education and member of the Académie 'pour la partie littéraire et philologique du travail'.²⁰ In this, he quotes extensively from the statement previously drawn up by the Institut Impérial de France, and adds his own recommendation for the publication of Fétis's translation, the prestige of which he attempts to bolster by playing up the minor scribal slips in the original manuscript:

'Aussi je crois pouvoir vous dire que la version de M. Fétis a toute la franchise et la libre allure d'une oeuvre originale, et qu'en même temps elle reproduit, avec la fidélité la plus rigoureuse, la pensée de Tinctoris... Quoique le manuscrit qui a servi de base à M. Fétis soit en général fort soigné, il contient cependant quelques leçons défectueuses, qui proviennent évidemment du copiste à qui le manuscrit est dû et qui résultent, soit de la corruption, soit de l'omission de certains mots. Le traducteur me semble avoir suppléé à ces lacunes et avoir rectifié ces altérations avec la sagacité d'un vrai critique... Je répète, mon opinion est que la publication de la traduction de l'oeuvre de Tinctoris intéresse au plus haut degré l'histoire de l'école de musique belge, et que ce travail forme un complément naturel de la publication décidée par l'arrêté royale du 12 novembre dernier...'²¹

The reply on behalf of the Class was given by a M. Snel, 'compositeur, ancien maître de chapelle et membre de l'Académie pour la partie musicale',²² in which Van Hasselt's proposals are accepted and a decision made to approach the Minister regarding the publication costs:

'... je n'ai pu lire l'oeuvre de Tinctoris sans éprouver un vif étonnement, ou mieux encore, sans ressentir un

20 Revue et Gazette Musicale de Paris, 28/v (3 February 1861), p. 35.

21 Revue et Gazette Musicale de Paris, 28/vii (17 February 1861), p. 51.

22 Ibid., p. 52.

légitime orgueil pour notre patrie qui a produit, dès le milieu du XV^e siècle, un homme aussi avancé dans la théorie de l'art musicale... En conséquence, Messieurs, je conclus en vous priant de rechercher le moyen de publier le texte de l'oeuvre de Tinctoris, avec la traduction qui en a été fait par M. Fétis. Ce sera là une chose aussi utile à la science qu' honorable pour le gouvernement belge.²³

The patriotic gesture, however, seems again not to have been followed up with any material support, and once more nothing concrete emerged from the proposals, although even in 1865 Fétis was still confident that his translation, along with the Latin text, would be published once his Biographie universelle was complete.²⁴ In the event, it was left to the enterprise of Coussemaker to commit Tinctoris's work to print, using Br as one of his sources, in the fourth and final volume of his monumental edition,²⁵ although it is not generally recognised that this 1876 Paris text was preceded by a limited edition of a volume devoted entirely to the works of Tinctoris, printed at Lille in 1875.²⁶

23 Ibid.

24 Fétis, Biographie, s.v. 'Tinctor', p. 230.

25 Coussemaker, Scriptorum, iv, pp. 1-200.

26 Coussemaker, Tinctoris. The edition was limited to 100 copies, of which the most accessible is to be found in the British Library; its text appears to be identical to the 1876 edition.

2. V Valencia, Biblioteca Universitaria, MS 835 (olim 844)

Published descriptions: Gutiérrez del Caño, Catálogo, iii, pp. 234-5; De Marinis, Biblioteca, ii, pp. 164-5; Perkins/Garey, Mellon, i, pp. 22-8; Tinctoris, Opera theoretica, i, pp. 12-13.

i. Summary description

166 ff. Parchment. Modern Arabic foliation. 273 x 195mm. Written block in single column of 36 lines. Script: textualis rotunda sine pedibus; hand of Wenceslaus Crispus (see below). Quiring unexamined, but mainly in eights; no signatures; catchwords written vertically along bottom gutter edge. Running titles. Music (cantus planus and mensural) on staves of 3-6 lines (text rulings heightened in red). Vividly decorated monumental frontispiece (f.2), with miniature portrait of the author seated at writing desk (see above, pp. 51-2), putti, angel musicians, etc.; arms of the house of Aragon; decorated secondary initials; paraps (approximately alternating red and blue); floral spray and filigree borders, perhaps from the atelier(s) of Cristoforo Majorana, Matteo Felice and Cola Rapicano (see below). Binding: fifteenth-century, Neapolitan, presumably original. Provenance and date: Naples, 1485-8 (see below).

ii. Contents

f.1 Table of contents (s.xviii?)

At foot of page: 'Es de .S. miguel de los
Reyes | y de la libreria' (s.xix?)

f.1^v

(Principal scribal hand henceforth)
Fortunati Ferrariensis. monachi montisolivetani
elogium uel inscriptio ad opus Ioannis tinctoris.

Musica sola trahens a musis inclyta nomen.
Nam tenet ars titulum singula queque suum:
Vna potes nostros omnes auferre labores.
Dulcibus et miris letificare modis.
Qua sine nec prudens quisquam nec doctus haberi
Ex priscis potuit: nec modo certe potest.
Nam quecumque patent oculis aut mente recursant
Omnia stant numeris arte canente dei:
Et terra et celum uel si quid spargitur ultra
Concentu magno cuncta ligata manent:
Que si quis nescit sese nescire fatendum est
Quandoquidem numeros continet ipse suos.
Ergo ut nota fores cunctis mortalibus: atque
Nil de te abstrusum forte latere queat:
Te penitus reserat Tinctoris musa Ioannis
Qui princeps cantu non minus arte ualet.
Belgicus hic patria est: lingua sed et ore latinus.
Artibus innumeris cultus et usque probus:
Sic modo que a tergo. sed nec sic nota fuisti.
Te uidet in facie cernere quisquis amat.

(Paraphrase: 'O Music, who alone derive your
illustrious name from the Muses (for each art
possesses its own title), only you have the
ability to sweep away our every woe, and gladden
our hearts with your sweet and wonderful melodies!
Without you not one of our ancestors could have
been considered wise or educated, and, to be sure,
no-one can today. For all things visible to the
eye, and all things that run through the imagin-
ation stand in their allotted place and rhythm,
proclaiming the skill of God; earth, heaven, and
whatever may be scattered beyond, everything
remains bonded in universal harmony. He who does

not know this, it should be confessed, does not know himself, since indeed everyone holds within himself his own rhythms. Therefore, Music, so that you might become known to all mortals, and so that nothing about you should remain hidden or abstruse, the muse of Iohannes Tinctoris, prince of singing [or ~~ecomposition?~~] no less than of theory, unlocks your every secret. Belgian by birth, but in looks and language a Latin, here is a man learned and thoroughly skilled in innumerable arts. Thus you, Music, to whom our backs have hitherto been turned, remaining thus a stranger, can now be viewed face to face by anyone wishing to see.')

Ioannis Tinctoris clarissimi musicorum principis opus quod presens uolumen librorum complexus ordinatissime perficit.

(Perkins, erroneously reading 'perfecit',²⁷ interprets the above note simply as evidence for the author's hand in the ordinatio of the manuscript. An additional interpretation is that V is the final, and sole surviving codex of a series (or at least two) containing Tinctoris's whole opus.)

Table of contents.

At foot of page: 'Lit. A. M [?]. 3. n25' (Later hand: old shelf-mark?).

- f.2 OPTIMIS MORIBUS AC PLERISQVE INGENUIS ARTIBVS ORNATISSIMO ADOLESCENTI Ioanni de Lotinis. (= incipit of EM, given the title Explanatio manus in the table of contents on f.1 [cf. Bu below])
- f.14^v Explicit.
- f.15 Catalogus Capitulorum hoc libro de natura et proprietate tenorum. ordinatim contentorum.

Table of chapter headings for NPT follows.

27 Perkins/Garey, Mellon, i, p. 22.

- f.16 Ioannis Tinctoris Musici clarissimi in naturas
[sic] et proprietates [sic] tonorum musicalium:
proemium incipit.
- f.43 Explicit.
- f.43^v Prologus in tractatum de notis et pausis incipit
feliciter.
- f.47^v Finit tractatulus de notis et pausis musicalibus:
Nunc uero de regulari ualore notarum earundem incipit
prologus.
- f.55 Finit tractatulus de regulari ualore notarum musicalium:
nunc de imperfectione earundem notarum tractatus
incipit.
- f.66^v Finit tractatus de imperfectione notarum musicalium
nunc de alteratione earundem incipit.
- f.70 Explicit.
- f.70^v Incipit prologus in librum de punctis musicalibus.
- f.77 Explicit.
- f.77^v Catalogus capitulorum in sequenti tractatu qui est
de arte contrapuncti contentorum.

Table of chapter headings for LAC follows.

- f.79^v Liber de arte contrapuncti a magistro Ioanne tinctoris
iurisconsulto ac musico. serenissimique regis sicilie
capellano compositus feliciter incipit.

f.144 Explicit.

f.144^v Prologus de uocum proportionibus ad ferdinandum regem.

f.163^v Explicit.

f.164 Fortunati ferrariensis. monachi Montisoliuetani.
Elogium ad opus musices Ioannis Tinctoris.

SI s licet a musis pre cunctis musica dicta
Nec sine te constet quicquid in orbe datur.
Atque etiam fueris Musis et Apolline maior
Figmnta hec nam sunt: fors tua uera fuit:
Te tamen audierat solum non uiderat usquam
Ex grecis aliquis Roma nec illa potens:
At nunc ingenio Tinctoris picta Ioannis
Facta etiam nostra es: ante tonantis eras.

(Paraphrase: 'O Music, you may have been named after the Muses before all else; it may be agreed that nothing in the world is granted without you; and you may even have been greater than the Muses and Apollo, for these were but figments, whilst your allotted role was real. Nevertheless, no Greek, nor mighty Rome herself had ever seen you in any place, but only heard you. Now, however, drawn by the skill of Iohannes Tinctoris, you have been made our own; before you belonged only to Jupiter [a pun based on 'tonans' as one of Jupiter's epithets, and the Greek legend that the Muses were the offspring of Zeus and Neda].

f.164^v

Untitled and unattributed pen-line drawing of a human head (sex ambiguous) in right profile. If the above verse on f.164 is to be taken literally as well as metaphorically (a plausible interpretation in view of the provenance and date of the manuscript: see below), it seems possible that this drawing is a personification of Music, made by the hand of Tinctoris himself.

iii. Additional notes

Little light can be shed on the Olivetan monk who composed these two elogia to Tinctoris and his work, Fortunatus of Ferrara. The only fifteenth-century reference so far unearthed to a monk of this order named Fortunatus occurs in the explicit of GB-Ob, MS Canon. ital. 12, a vernacular treatise entitled Punge lingua compiled by the Dominican monk Domenico Cavalca da Vico of Pisa.²⁸ The scribe identifies himself in the explicit as Brother Fortunatus, giving us the place

²⁸ Description of the manuscript in Mortara, Catalogo, pp. 13-14.

and date for completion of the manuscript as 'At Monte Oliveto, on 16 October, at the eleventh hour of the night, 1459'. As an interesting codicil to the work, the scribe bequeaths the manuscript to the mother-house, Monte Oliveto Maggiore at Chiusure, near Sienna, after his death:

'Finito e il libro punge lingua in vulgare:- In monte oliueto adi .xvi. dottobre. ix hora nottis. 1459. per me frate fortunato. Et uoglio che sia questo libro doppo la mia uita del monasterio di monte oliueto da chiusure.'²⁹

A problem arises here, however, which tends to confound the optimistic desire to identify this scribe with the author of the *Tinctoris elogium*. It is not clear whether the Fortunatus of Canon. ital. 12 is writing from an Olivetan community other than Monte Oliveto Maggiore, and wishes the manuscript to be physically transported to Chiusure, or whether he is already a member of the mother-house, and is therefore referring in the codicil to a transfer from private ownership to the abbey library. It is likely that the latter is the case, for in this same year of 1459 a 'Frater Fortunatus de Senis' is recorded at Monte Oliveto Maggiore,³⁰ probably to be identified as the man of the same name who took the vows on 5 June 1439 at the neighbouring monastery of St Benedict in Sienna.³¹ However, V was certainly written in a court scriptorium at Naples some time during the mid-to-late 1480s (see below),

29 GB-Ob, MS Canon. ital. 12, f.80^v. That the author's wishes were fulfilled is shown by the decorated book-plate at the foot of f.1, indicating ownership by Monte Oliveto Maggiore.

30 Chiusure, Abbazia Monte Oliveto Maggiore, Archivio Olivetano Centrale, Familiarum tabulae, ii (anno 1459), f.1^v. For this, and much of the following information, I am greatly indebted to Dom Roberto Donghi, O.S.B., of the Olivetan archives.

31 Archivio Olivetano Centrale, Liber Professorum, f.32.

and it is highly probable that the author of the elogia was therefore attached to a major Olivetan house in that same city.³² It is just conceivable, then, that the toponymic 'de Senis' implies a more immediate geographical context than one might initially suppose, namely that this Fortunatus regarded Sienna as his temporary (or spiritual) home, whilst his actual place of origin could still have been Ferrara. But this analysis is hardly convincing, and cannot adequately explain the later reinstatement of 'Ferrariensis' in V, if we are to postulate that the same Fortunatus subsequently moved to Naples. We must regrettably conclude for the present, therefore, that the scribe of Canon. ital. 12 and the author of the elogia are probably not the same man. Furthermore, the records of the Archivio Olivetano Centrale in Chiusure (principally the yearly Familiarum tabulae and the Liber Professorum), although ostensibly recording the name and place of origin of every resident, professed monk of the order, reveal not a single Fortunatus of Ferrara in the whole of the fifteenth century. The puzzle of the identity of the elogist, then, and of his actual relationship to Tinctoris, remains unsolved, though it is possible that his principal function was simply as corrector of the manuscript.³³

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- 32 The White Benedictine church of Santa Maria di Monte Oliveto in Naples (now known as Sant'Anna dei Lombardi) was especially favoured by the royal court, particularly by Ferrante's son Alfonso, who frequently heard mass and dined there, and who helped finance its rebuilding in the late 1480s (Hersey, Alfonso II, pp. 109-10).
- 33 Another Neapolitan Olivetan, Ioannes de Caieta, for example, was employed in some such capacity for an Usuardus, Martyrologium (I-MC, MS 405), again copied by Wenceslaus Crispus (De Marinis, Biblioteca, i, p. 64).

Provenance and history: Naples; prepared as a presentation copy for Ferrante's royal library (Aragonese arms and emblems on the f.2 frontispiece);³⁴ thence transported with many other Aragonese manuscripts to Spain by Ferdinand, son of the deposed King Federico III, c.1504; bequeathed by him to the library of the monastery of San Miguel de los Reyes, c.1546; finally transferred to the University Library in Valencia upon the suppression of San Miguel in 1825.³⁵

Scribe and date: Perkins has put forward a good case, which is corroborated by the present writer's own research, for attributing the text of V to the hand of Wenceslaus Crispus, a Bohemian scribe working at Naples from c.1480 to the early years of the sixteenth century, and for dating the manuscript to the 1480s.³⁶ Fortunately, the number of signed and dated Crispus manuscripts surviving is such that his palaeographical development can be mapped with some accuracy. A detailed comparison of V with those other works of which reproductions are available³⁷ suggests that Perkins's dating may be further refined to the period 1485-9, perhaps nearer the latter end. Moreover, whilst

34 Type 15 of De Marinis's catalogue (Biblioteca, ii, Plate B).

35 De Marinis, Biblioteca, i, pp. 195-8.

36 Perkins/Garey, Mellon, i, pp. 22-6. An outline of Crispus's career is given in De Marinis, Biblioteca, i, pp. 63-4.

37 See, for example, De Marinis, Biblioteca, Plates 29, 158, 204, 237, 238 and 241; also ibid., ii, pp. 158.

Perkins's study of the manuscript decoration, which he ascribes to the atelier of Cristoforo Majorana and Matteo Felice, is generally satisfactory,³⁸ it now seems likely that we must add the name of Cola Rapicano to the list of those artists involved in the preparation of V, since the putti depicted on the frontispiece are unmistakably his work.³⁹ Since Rapicano was dead by October 1488,⁴⁰ we may with some confidence finally narrow the completion date of V to the period 1485-8. Despite the renown of the artists employed in the production of the manuscript, no documents of payment to them for the work are known to have survived in the Cedole di Tesoreria, an otherwise unusually rich repository of such information.⁴¹ We may nevertheless be sure that Tinctoris was himself still in Ferrante's employment at the time of its compilation, and this may provide additional evidence for the verisimilitude of the 'portrait' of Tinctoris on the frontispiece.⁴²

38 Perkins/Garey, Mellon, i, pp. 22-6.

39 I am extremely grateful to Dr A.C. de la Mare for her advice concerning this identification.

40 De Marinis, Biblioteca, i, p. 149.

41 De Marinis, Biblioteca, ii, pp. 227-316.

42 Cf. above, pp. 51-2.

3. Bu Bologna, Biblioteca Universitaria, MS 2573

Published descriptions: Frati, 'Codici', pp. 12-15; Tinctoris, Opera theoretica, i, pp. 10-11.

i. Summary description

i + 190 + i ff. Parchment. Modern Arabic foliation. 240 x 170mm. Written block in single column of 32 lines. Script: textualis rotunda sine pedibus; hand of Wenceslaus Crispus (see below). Quiring unexamined, but mainly in eights, except 1²; no signatures; catch-words written vertically along bottom gutter edge. Running titles. Music (cantus planus and mensural) on staves of 3-6 lines (text rulings heightened in red). Decorated secondary initials; paraphs (approximately alternating red and blue; floral spray and filigree borders (in places incomplete). Binding: original, fifteenth-century brown marrocco; Neapolitan (see below). Provenance and date: Naples, c.1490-95 (see below).

ii. Contents

- f.1^v-2 Three-part motet Virgo dei throno digna with ascription (f.1^v) 'Ioannes Tinctoris'.⁴³ Same hand as main text, and apparently contemporary with it.
- f.2^v Librorum musicalis discipline quos presens uolumen complectitur: titularis ordo hic est.

Table of contents.
- f.3 Ioannis Tinctoris musices professoris clarissimi in explanationem musicalis manus proemium incipit. (The title Explanatio manus is maintained in the subsequent running titles: cf. V above.)
- f.17^v Explicit.

Catalogus capitulorum in hoc libro de natura et proprietate tonorum. ordinatim contentorum.

Table of chapter headings for NPT follows.
- f.19 Liber de natura et proprietate tonorum ... feliciter incipit.
- f.46^v Explicit.
- f.47 Incipit prologus in librum tercium de notis et pausis.
- f.52 Explicit.
- f.52^v Ioannis tinctoris musici clarissimi in tractatum de regulari ualore notarum prologus incipit.
- f.60^v Finit tractatus de regulari ualore notarum musicarum: nunc de imperfectione earundem notarum tractatus incipit: Prologus.
- f.75 Finit tractatus de imperfectione notarum musicalium nunc de alteratione earundem incipit. Prologus.
- f.79 Scriptum de imperfectione [sic] notarum musicalium explicit: Nunc de punctis musicalibus: Prologus incipit.

f.87	Explicit.
f.87 ^v	Tabula capitulorum hoc in libro de arte contrapuncti contentorum. Table of chapter headings for <u>LAC</u> follows.
f.89 ^v	Prologus. Text of <u>LAC</u> follows, without customary incipit.
f.166	Explicit.
f.166 ^v	blank
f.167	Ioannes Tinctoris. musice professoris: Proportionale musices: incipit. Et primo proemium.
f.190 ^v	Explicit.

Additional notes

Scribe, date and provenance: For this manuscript it is necessary to deal first with the identity of the scribe. Bu has hitherto received very scant attention, judged even beside the general level of neglect which has befallen the Tinctoris theoretical manuscripts. However, close palaeographical analysis suggests that the copyist of Bu was probably none other than Wenceslaus Crispus, the scribe of V, at a slightly later period of his career. The Neapolitan provenance of the manuscript was in fact established as long ago as 1960, when De Marinis identified the original, brown marrocco binding as from the Aragonese court bindery;⁴⁴ his book, however, has remained largely unstudied by Tinctoris scholars.

44 De Marinis, Legatura, i, p. 24, no. 211.

By utilising once again the surviving corpus of signed and dated Crispus manuscripts as a base-line for comparison,⁴⁵ it becomes evident that the closest palaeographical siblings to Bu are the 1492 Thomas Aquinas on Paul (F-Pn, MS lat. 674) and the 1493 commentary by the same author on Aristotle (F-Pn, MS lat. 6525).⁴⁶ It would be unwise, however, to transfer these two dates too literally to the Tinctoris manuscript, and a more reasonable date for the execution of the latter may be considered as c.1490-95—in other words, certainly postdating V (a fact in any case predictable from its more highly polished ordinatio and mise-en-page), and quite possibly postdating Tinctoris's departure from Ferrante's service. If this last point is true, the peculiar textual paraphrasings and synonym-substitutions which characterise this source, and which will be mentioned again in the following discussion of source relationships in PM, may be seen more readily as the result of scribal/editorial interference than as an authentic, second recension of the text.

The decoration of Bu is similar in some ways to V, particularly with regard to the secondary initials and paraps (which may support Perkins's belief that Crispus was responsible for these).⁴⁷ In the border decoration there is greater emphasis placed on floral sprays

45 See n.37 above.

46 De Marinis, Biblioteca, iv, Plates 237-8.

47 Perkins/Garey, Mellon, i, pp. 24-6.

sprouting from vertical, left-border strips into the top and bottom margins; and the occasional bizarre and complex relationship between the shape of the written block and the decoration (e.g. ff.152^V-153) demonstrates a high degree of sophistication and co-operation in the production of the manuscript. The artists responsible for the more elaborate types of decoration have not yet been identified, although there are striking similarities with an undated Neapolitan Ordo ad Cathecuminum faciendum now in the Escorial library.⁴⁸

Given a Neapolitan provenance for Bu, then, and a copying date perhaps only a few years after its equally illustrious forbear, the function and status of the manuscript is slightly problematical. One possible explanation involves the Tinctoris motet Virgo dei throno digna, which appears rather unexpectedly at the head of the manuscript. As has been pointed out previously,⁴⁹ Queen Beatrice of Hungary, for whom Tinctoris evidently retained an especial affection even after her move from Naples, was experiencing considerable difficulties in maintaining her position and credibility with the Hungarian people, in the years immediately following the death of her husband Matthias Corvinus in 1490. It is conceivable, therefore, that Bu was intended as a gift to Beatrice from either Tinctoris or the Neapolitan court, aware of the queen's musical interests and wishing to offer some small gesture of support for her retention of the throne ('throno digna'), as

48 De Marinis, Biblioteca, suppl. ii, Plate 65 (from E-E, MS A. I. 7).

49 See pp. 47-8.

well as more material prestige in the form of a deluxe copy of her former tutor's works. If the manuscript had dated from the mid-1470s, it would have been a relatively simple matter to hypothesise Bu as a betrothal gift to Beatrice, which would indeed have made greater sense of the titular 'Virgo'.⁵⁰ This is untenable, however, from a palaeographical view-point, and we may have to concede that there is a slightly ironic twist to the employment of the motet (quite possibly originally written to celebrate Beatrice's betrothal or wedding) in the context of her political predicament (also still sine prole) after 1490. Since Crispus's hand in fact remained relatively stable for the rest of his career, an alternative suggestion might be that the manuscript was prepared for Beatrice's eventual return to Naples in 1500, in which case the presence of the motet acquires overtones of sympathy rather than actual support. Against this, however, see the following paragraph on the manuscript's subsequent history.

Subsequent history: Bu may perhaps be identifiable as the 'Musica Tinctoris' which was included in a large collection of 461 books donated by Ferrante to Lorenzo de' Medici at an unspecified date, but presumably before Lorenzo's death in 1492.⁵¹ It subsequently passed

50 The text carries, of course, the explicit double dedication to both Beatrice and the Virgin Mary: cf. also Perkins/Garey, Mellon, i, p. 19, where the similarity between the opening of the motet text and a description of Beatrice in IVM ('spes unica musicorum') is noted.

51 Inventoried in I-Rvat, MS lat. 7134; transcribed as 'Inventario B' in De Marinis, Biblioteca, ii, pp. 193-200. An unidentified 'Liber diuersarum cantionum' also travelled as part of the same collection: cf. also Perkins/Garey, Mellon, i, p. 30.

into the monastery of San Salvatore in Bologna, where it was housed under the number 178 (ex libris on front pastedown), and from which it was confiscated in 1796 by the French revolutionary armies during their Italian campaign.⁵² This seizure resulted in the deposit of the manuscript in the Bibliothèque Nationale in Paris (library stamps on ff.1^v, 2^v and 3), until its return on 28 October 1815 to Bologna, this time to the Biblioteca Universitaria, its present home.⁵³

52 Information kindly communicated by the Biblioteca Universitaria, Bologna. The eighteenth-century copy of Bu by Martini, now I-Bc, MS B. 1, was evidently made while the manuscript was at San Salvatore (Gaspari, Catalogo, i, p. 261).

53 Information kindly communicated by Monsieur C. Massip of the Bibliothèque Nationale, Paris.

Secondary manuscripts

4. Bo Bologna, Civico Museo Bibliografico Musicale, MS 130 . B . 2

Published descriptions: Gaspari, Catalogo, i, pp. 26-7; Tinctoris, Opera theoretica, i, p. 10.

Summary description⁵⁴

71 ff. Paper. Modern Arabic foliation. 166 x 112mm. Written block in single column of 18 lines. Script: non-humanist Italian chancery or notarial minuscule. Quiring unexamined; no signatures; occasional catchwords. Music (mensural) on staves of 5 lines (heightened text rulings): competent but not professional hand. No decoration. Binding: leather, not original (s.viii?), probably restored recently. Provenance and date: Italy, s.xv ex. Subsequent history: library of Padre Giambattista Martini by c.1770-80 (inventoried in Martini's hand in I-Bc, MS Misc. H. 83, f.83; also note on f.1 of F in the hand of Martini's pupil S. Mattei); present location since the suppression of religious houses in the late eighteenth and early nineteenth centuries.

For list of contents, see Gaspari, loc. cit. Tinctoris, Proportionale musices: ff.28^v-71^v.

54 For some of this information I am indebted to Sig. S. Paganelli of the Civico Museo Bibliografico Musicale.

5. F Florence, Biblioteca Medicea-Laurenziana, MS Plut. XXIX. 48

Published descriptions: RISM B-III², pp. 36-43; Guido, Micrologus, pp. 17-19; Tinctoris, Opera theoretica, i, pp. 11-12; Bandinius, Catalogus, ii, cols. 63-66.

Summary description

i + 120 ff. Paper. Early modern Arabic foliation, probably in the hand of Angelo Maria Bandini, sometime librarian of the Biblioteca Medicea-Laurenziana, whose signature, dated 20 May 1760, appears on f.[i]^v. 225 x 162mm. Written block in single column of 32 lines. Script: humanist Italian chancery minuscule. Quiring unexamined; no signatures or catchwords. Music (cantus planus and mensural) on staves of 4-5 lines (heightened text rulings): competent but not professional hand (less amateur than Bo). A few amateurishly decorated initials and line-fillers (pen and ink). Binding: unexamined. Provenance and date: Italy (North or Central?), s.xv ex. Subsequent history: unknown; present location by 28 February 1760 (date of I-Bc, MS A. 50, copied from F by Bandini; see also Bandinius, Catalogus, ii, col. 63 for mention of a letter dated 4 June 1773 from Gerbert to Bandini, requesting a copy of the manuscript); possible previous owner: Franc[hino?] de Corti (f.1).

For list of contents, see RISM, loc. cit. Tinctoris, Proportionale musices: ff.8-21.

6. G Ghent, Rijksuniversiteit Centrale Bibliotheek, MS 70

Published descriptions: Derolez, Library, pp. 227-34; RISM B-III², pp. 65-9; Derolez, Inventaris, p. 6; Guido, Micrologus, pp. 20-23; De Saint-Genois, Catalogue, pp. 300-2; Tinctoris, Opera theoretica, i, pp. 11-12. For further bibliography, see Derolez, Library, pp. 233-4.

Summary description

206 ff. Parchment. Modern Arabic foliation. 390 x 280mm. Written block in double column of 43-51 lines (dimensions variable in each of the four sections of the manuscript: see Derolez, Library, pp. 227-8). Script: four distinct hands: (a) ff.1-33 cursiva formata interrupted by textualis formata; (b) ff.34-49 hybrida formata; (c) ff.50-62 textualis formata; (d) ff.63-206 cursiva formata. The stint of (d), which includes PM, is identified as the hand of Anthonius de Aggere Sancti Martini (probably Sint-Maarten Akkerghem, near Ghent*), by two dated colophons: 'Explicit liber de musica scriptus Gandavi per me m[agistrum?] Anthonium de Aggere Sancti Martini anno Domini M.V^C.III. mense Nouembri die VIII' (f.159^V), and 'Explicitus est liber scriptus Gandavi per me m[agistrum?] Anthonium de Aggere Sancti Martini anno Domini M.V^C.IIII. prima die Aprilis' (f.206). Quiring unexamined, but mainly in eights (Derolez, Library, p. 227); occasional signatures and catchwords only from f.71; f.160 is a palimpsest. Music (cantus planus and mensural) on staves of 3-5 lines (text rulings heightened in red and black): highly competent or professional hands (especially Anthonius

*not the Dutch island of Tholen, as stated, for example, by Derolez (Library, p. 230).

de Aggere Sancti Martini). Decorated paraps and some rather amateurish dentelle initials (missing after f.142^v), both in brushwork and pen-and-ink; a few foliate initials; lower margin foliate borders and gold bars at the beginnings of main texts, in the same hand throughout; various illustrations of musical instruments (especially ff.63-7) and diagrams in pen-and-ink. Binding: re-bound in 1973, in goatskin over wooden boards, covered with old rose velvet; original corner pieces, but new bosses. Provenance and date: completed at Ghent in 1504, for the library of Raphael de Marcatellis (1437-1508), Abbot of St Bavo's in the same city. Subsequent history: probably one of the manuscripts confiscated by the French Government in 1795, and placed in the library of the École Centrale du département de l'Escaut; transferred to Ghent in 1804; deposited by King William I of the Netherlands in the newly founded University Library some time after 1817 (Derolez, Library, p. 4).

For list of contents, see Derolez, Library, pp. 232-3; RISM B-III², loc. cit.; and Guido, Micrologus, loc. cit. Tinctoris, Proportionale musices: ff.187-206.

Note: A seventh early manuscript source of PM, B-Br, MS II 4149, ff.2-16, is mentioned by Seay,⁵⁵ but it is neither described, nor its variants collated in his edition, since it is of little textual interest, and of a relatively late date (mid-sixteenth century?). The same procedure is followed in the present edition. For a brief description of this manuscript, see Fétis Catalogue, p. 618, no. 5276.

55 Tinctoris, Opera theoretica, i, pp. 21-22.

II.ii Source relationships: a preliminary report on the comparative textual evaluation of words and music

An editor's responsibility to his sources does not end with description; sooner or later some evaluation of their inter-relationship becomes essential. The systematic application of classical text-critical theory to musical repertoires (and the disclaimer is by now almost a cliché) is as yet barely past its infancy, although substantial advances have been made in recent years by scholars such as Allan Atlas, Margaret Bent, Bonnie Blackburn, Stanley Boorman, David Hughes, Edward Roesner and Alejandro Planchart.¹ It is still too early, however, to construct a comprehensive and watertight schema—stemmatic or otherwise—for the Tinctoris manuscripts. Instead, a more sharply focused task seems appropriate here.

Underlying the adoption of classical filiatory tools to the field of music lurks a basic question: to what extent do the transmission patterns of literary and musical texts share common processes and a common psychology? Some scholars have maintained that the procedures

1 Atlas, Cappella Giulia and 'Conflicting attributions'; Bent, 'Some criteria'; Blackburn, 'Josquin's chansons'; Boorman, 'Odhecaton A' and 'Limitations'; Hughes, 'Further notes'; Roesner, 'Chronology'; and Planchart, 'Transmission'. For further bibliography on textual criticism, both with and without reference to music, see Boorman, 'Limitations', pp. 340-6.

and attitudes involved were fundamentally different: Blackburn, for example, advises us that 'we must understand that sixteenth-century scribes of music had an entirely different attitude toward the text of a piece of music than did the copyists of classical authors.'² Boorman, on the other hand, believes that 'there is no characteristic of musical manuscripts and transmission patterns which cannot be found elsewhere.'³ This section of the present edition will attempt some refinement of these rather black-and-white standpoints, and will examine the relative significance of literary and musical texts for establishing some of the manuscript relationships exhibited in PM. The assessment of textual variants is thus undertaken not so much with a conventional eye to reconstructing an original, authoritative text—a largely redundant activity because of the peculiar accuracy and authority of Br—but more in order to gain some insights into scribal habit. In the process, some conclusions regarding the significance of the very term 'significant' will emerge, at least as it relates to this particular group of manuscripts.

It is evident that the process of editing a late fifteenth-century musical treatise whose main literary text uses the Latin language, but

2 Blackburn, 'Josquin's chansons', p. 35.

3 Boorman, 'Limitations', p. 320.

which is punctuated by numerous examples of relatively complex mensural polyphony, presents to the textual critic an unusual challenge, since he is allowed access to a valuable set of controls governing the transmission of the text. A scribe hoping to copy the text intelligently and accurately, even given a good exemplar, will first require fluency (at least in the case of a theorist such as Tinctoris) in the idiosyncrasies of High Renaissance Latin vocabulary and syntax. Secondly, he will require complete familiarity and understanding of the technical terminology, both established and recently adopted, of music theory. Finally, he will obviously need to be extremely well versed in the conventions of musical notation itself, both of plainsong and mensural counterpoint, and its mise-en-page. In principle, therefore, there is a strong chance that the scribe will prove himself to be at least mildly incompetent in one or more of these areas. It could be argued, of course, that the scribe would not be copying the work in the first place if he did not have at least some interest in all aspects of the text, but this fails to take account of circumstances surrounding the copying, such as the task being the result of a commission from an employer or other authority, and assumes that the copy is being made for the scribe's personal use. Again, even if the scribe is indeed copying 'ad suam utilitatem', his knowledge may still be limited, or he may be gathering together a number of texts on only a broadly similar

subject, in order to form a loose compendium of some sort; once more, therefore, he may only be interested or knowledgeable in one aspect of any particular text. This is precisely the situation which, in the case of Tinctoris's output, obtains with F, the rest of whose contents largely consists of tracts on purely intervallic proportions and elementary counterpoint, and little else concerning fifteenth-century polyphony. The scribe's evident lack of knowledge of contemporary composers and polyphonic works results in this aspect of the text being particularly bad, the rest being merely rather amateurish.

Returning, though, to the question of determining the 'significance' of the musical variants occurring in a text, it is clear that a work such as PM gives us the opportunity to assess the relationships operating between the manuscripts first on the basis of the Latin text, and then to compare our results with the musical text in order to judge in which parameters and under what circumstances 'significance' can be posited. It may be useful, therefore, to note at this point the conclusions reached by Allan Atlas in his work on the Cappella Giulia chansonnier. Atlas lists the following as types of variant to be considered 'always significant'—significant, that is, in the conventional sense, by which it is unreasonable to postulate that such variants could have occurred independently in more than one manuscript:⁴

- i. Those which involve substantial differences either in the entire polyphonic complex, or in the melodic line of an individual voice-part.

4 Atlas, Cappella Giulia, p. 45.

- ii. The presence of a si placet part. (Can only be used as a conjunctive variant.)
- iii. Spellings found in text incipits, especially where garbled readings occur.
- iv. In the case of a work with conflicting ascriptions, the ascription to a particular composer.
- v. Identical breaks for the turn of the page in precisely the same spot in each voice-part.

On the other hand, Atlas lists the following types of variant as 'not significant':⁵

- i. Different stereotyped cadential formulae.
- ii. Accidentals.
- iii. Coronas.
- iv. Clefs.
- v. Ligatures.
- vi. Minor color.
- vii. Sustained note instead of repeated notes, and vice versa.
- viii. Filling in the interval of a third.

Of the Tinctoris sources presently under scrutiny, attention may profitably be focused first on the relationship of the three principal manuscripts, Br, V and Bu. It has been demonstrated in the foregoing palaeographical and historical studies of these sources that strong




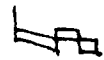
5 Atlas, Cappella Giulia, p. 46.

links of provenance, dating and personnel exist between them. All three were probably compiled at Ferrante's court in Naples: Br was perhaps the earliest: 1477-c.1492 (latest), probably in the author's own hand; V may have been next: c.1485-88; and Bu was the last of the three: c.1490-95, in the same hand (that of Wenceslaus Crispus) as V. This being so, there may be an a priori temptation to think, or even presume that Br was the principal exemplar for V or Bu, or that V was Crispus's direct model for his own subsequent copy, Bu. Does either the literary or musical evidence bear out this hypothesis?

Aside from the codicological claims to the authenticity of Br, the purely textual accuracy of this source is remarkable, and would by itself be sufficient to recommend its use as a 'best text'—the procedure employed in the present edition. This fact notwithstanding, the manuscript is far from perfect, and a small number of minor slips have crept in, of which most must be corrected by a modern editor from V and/or Bu. Several of these are of a simple, grammatical nature (e.g. line 267 imperficiuntur] imperficiantur),⁶ sometimes indicating no more than an omitted abbreviation stroke (247 imperficiantur] imperficiatur). This kind of error is of little import for establishing the use of Br as an exemplar, since they are easily correctable—although the former of the above two variants was indeed transmitted to both V and F. Very occasionally, however, a nonsensical reading appears

6 All line references to PM are taken from the present edition.

uniquely in Br as a result, for example, of misinterpreting a series of minims in its own model (e.g. 167 usitata] uisitata). This could barely have been corrected by Crispus in V or Bu without recourse to a subsidiary or tandem exemplar, and the conclusion that Br was not the direct model for either V or Bu is further supported by a rare Br omission at line 794, and the unique presence of 'etiam' at 34.

In the musical apparatus, Br is shown to be even more accurate than in the Latin text: only one note out of the sixty-three examples is given incorrectly (Example 2, T: 1.3).⁷ As a corollary of this extreme musical accuracy, though, it is proportionately more difficult to discern criteria here which might indicate a similar relationship between Br and V/Bu as that obtained from the literary text. In fact, the few disjunctive elements which do occur take forms which one might otherwise be prepared to dismiss with Atlas as irrelevant. For instance, in Example 17, the discantus at one point reads  (D: 6.7-8), whereas the text of all the remaining sources transmits the more usual oblique form . Similarly, in Example 63, a four-note ligature cum opposita proprietate in the tenor (T: 1.7-10) is given as  in Br, but  in all other manuscripts. Again, in Example 17, a medial (b) flat accidental (T: (2.9)) is transmitted in Br and G, but in neither V nor Bu; and in view of the literary evidence we should probably be prepared to accept this as at least potentially 'significant', despite

7 For an explanation of the symbols used to notate the variants in this edition, see below, pp. 159-61.

the rejection by Atlas of all accidentals as grist to the filiiary mill.

The relationship of V to Bu is of particular interest to a study of scribal practices, because of their known links of personnel and chronology. The earlier of the two manuscripts, V, contains over twenty-five unique deviations from the accepted reading. Of these, approximately a half are grammatical slips which could easily have been corrected subsequently (e.g. 508 alique] aliquo) if the manuscript were the sole exemplar for Bu. The other half, however, as with Br vis-à-vis V/Bu, are such that this direct and physical relationship is not feasible: for example, 120 numerus] minoris; 321 didicit] dicit. Moreover, Bu itself presents a large number of anomalous, unique readings, which seem to stem from a desire on the part of the scribe (or intermediary editor) to tidy up—one might even say 'classicize'—word order, or substitute synonyms, although the result is sometimes less than satisfactory: for instance, 103 generentur] oriatur; 636 liberalis] litteralis; 146 confusio euitetur] euitetur confusio. Conjunctive literary variants between V and Bu are much less numerous than disjunctive ones, and the majority proceed to be transmitted further to the lesser manuscripts: for example, 808 quidem] equidem. The likelihood, therefore, is that V was not the direct model for Bu, and that, in addition, these two sources were not copied from the same exemplar. Put into an historical context, then, there were probably at least two further copies of PM, and perhaps Tinctoris's whole oeuvre,

in circulation at the Neapolitan court in the 1480s and early 1490s, of which no physical trace has survived, and of which the later copy (used as exemplar for Bu) had probably been edited (after Tinctoris's departure?) by a person of no doubt well-intentioned, but not entirely competent humanistic leanings.

An examination of the musical examples in V and Bu reveals a very similar relationship, but, as previously, this can only be achieved by taking greater account of seemingly non-substantive variations of text. Disjunctive variants in V include the omission of initial flat signatures (Example 16, discantus; Example 40, tenor); ligation (Example 43, T: 3.1-5); filling in the interval of the third (Example 21, T: 1.7-8); and note fraction, that is, splitting a note value into smaller components (Example 22, D: 1.9). In Bu, most of these also occur, and in addition the occasional clef error (Example 31, tenor) and incorrect mensuration sign (Example 30, tenor). As with the literary text, conjunctive variants are few. The clearest instance is the pitch error at Example 27, D: 1.2, but attention should also be drawn to the number of times the discantus clef is normalised to $\underline{c}1/5$ in both manuscripts (Examples 1, 6, 16, 17 and 46)—a reading which for purposes of filiation might otherwise remain ignored. There is no musical analogue to the synonym substitutions and re-wordings found in the literary text of Bu, and this absence might be interpreted as further justification for the belief that these corruptions were 'editorial' rather than authorial in origin, since if a true, second recension of the text were being transmitted (albeit in garbled fashion),

it is likely that this would have shown through in some form, at least in the musical examples attributable to Tinctoris himself.

The general inference to be drawn from the above discussion, put in rather crude terms, is this: the more accurate the sources, the greater is the potential of seemingly non-substantive musical variants for indicating accurately the relationship between those sources.

Turning to the relationship between two of the secondary Tinctoris sources, Bo and F, we find this conclusion borne out by the verification of its reverse corollary. Both of these manuscripts display a large number of unique disjunctive variants, in both their literary and musical texts (over one hundred literary variants in F, and over one hundred and fifty in Bo), but their conjunctive elements are much scarcer (around thirty in the Latin text), and the majority of these are also transmitted in at least one other source. In the musical examples, the disjunctive variants occur in almost every conceivable parameter: pitch errors, note-value errors, clefs, mensuration signs, accidentals, ligatures (Bo is particularly prone to de-ligation), cadential variations, reworkings of whole melodic lines, filling in intervals of thirds, etc. In proportion, moreover, to the general deterioration of textual quality displayed in these sources, the scope of conjunctive musical variants, and the parameters in which they appear, seems to increase. Thus, not only do we find simple instances of conjunctive ligation (Examples 14, 26, 42, 43, etc.), placement or omission of accidentals and/or initial signatures (Examples 15, 17, 24,

54, etc.), pitch errors, and so forth, as in the superior sources, but also significant cadential variations (Examples 47 and 57), underlaid text or title omissions (Examples 52 and 53), and melodic reworkings (Examples 29 and 40), which here contribute in no small way as filiator tools, but which are largely unavailable in the more accurate manuscripts.

Consideration of the literary and musical apparatus of G brings to light two further points of some importance. In view of the unknown, though certainly Italian provenance of Bo and F, the known completion of G at Ghent in April 1504 provides extremely valuable evidence for the dissemination of Tinctoris's work to northern Europe before the author's death—evidence even more secure than that inferred elsewhere from the existence of the new Cambrai fragments of IVM*.⁸ Combined with the (as yet unproven) hypothesis that Tinctoris may have returned to the Low Countries towards the end of his life,⁹ the temptation might be strong to assume, on purely historical and palaeographical grounds, that the readings of G should display least affinity with the 'distant' Italian sources, Bo and F, and transmit instead a version of PM which, however garbled, could be seen as a reasonably direct descendant of the true text. This, however, is demonstrably not the case. Aside from the enormous number (over two hundred) of unique tinkering with the literary text—including the unexplained and almost total removal of composers' names, often resulting in syntactical nonsense—some readings display unexpected signs of affinity with Bo and/or F:

8 See above, p. 88.

9 Ibid.

for example, 44 afficiuntur] efficiuntur; 516 specialissime] subalterne; 284 ex eo a compluribus] a/ex quam pluribus (presumably a corruption at some point in the transmission from 'o pluribus' to 'q̃ pluribus'). This situation is again reflected exactly in the musical text, with a large number of unique variants mixed with several conjunctive between G and Bo (mensuration signs in Examples 2, 7, 40 and 52; note-value errors in Examples 26 and 57; pitch error in Example 57; punctus omitted in Example 63), a few between G and F (for instance, mensuration sign in Example 19; note-value error in Example 34), and several between all three manuscripts (flat signs omitted in Examples 15 and 48; melodic variant in Example 40; cadential variant in Example 34). The patterning of the relationships here is at present impossible to explain on known historical grounds, and should act as a warning to those tempted to equate geographical with textual proximity.

Again, the readings of G vis-à-vis two of the principal sources, Br and Bu, provide a valuable commentary on the comparative degrees of refinement possible in evaluating literary and musical texts, since the links here are particularly tenuous. The Latin text, for example, reveals a handful of variants conjunctive between G and Br: for instance, 42 esset] esse; 68 afficeris] efficeris; 281 dicant]dicunt. This interesting relationship is barely perceptible in the musical apparatus, percolating through only in the occasional accidental (Example 17, T: (2.9)), the omission of an 'etc.' in the middle of an example from Pasquin (Example 16, T: (1.8)), or the omission of a sub-title to an

example ('Le seruiteur' in Example 54, contratenor: omission also transmitted to F). In the case of Bu, this process of attenuation reaches a point where the literary text is able to transmit extremely fine nuances (e.g. 630 equiualentiam] ^vequipollentiam; 807 Huius om.), which have but one meagre counterpart in the musical examples, and this of a semi-literary kind itself (the addition of the 'lautre dantan' sub-title in Example 4).

The above constitutes little more than a thumb-nail sketch of some of the most pertinent relationships displayed in the Tinctoris sources. No simple stemmatic diagram can adequately convey the more subtle of these. They are, nevertheless, sufficient for some provisional conclusions to be drawn regarding both the quality of the evidence presented by the musical apparatus, and also the correlation between this and the parallel literary text.

First, the significance of a musical variant within any given parameter cannot be determined solely by reference to a supposed absolute authority invested in that parameter. Secondly, the usefulness of a superficially insignificant parameter in the musical texture, or individual variant within that parameter, seems to increase in proportion to the overall accuracy and/or textual affinity of the sources being filiated. Thirdly, sources will not necessarily display a textual affinity correlative with their degree of historical or geographical affinity. Finally,

in sources of reasonably close textual proximity, musical and literary texts tend to display an approximately equal balance of both conjunctive and disjunctive variants, but in sources standing in distant relationships to one another, a literary text tends to pick up and transmit more refined nuances of filiation than a musical text.

It should be stressed that these conclusions, whilst holding true for the Tinctoris manuscripts, make an only tentative claim to more general applicability. Indeed, strictly, they can only be said to apply to PM, since even in Br, V and Bu one can hardly assume homogeneity of textual status throughout every treatise in the manuscript, where any number of exemplars may in fact have been employed. Nevertheless, it seems intuitively unlikely that every group of manuscripts or musical repertoire from this period presents filiatory problems that are entirely sui generis, and the above discussion has attempted to offer some guidelines which are more realistic than the over-dogmatic conclusions of Atlas, more refined than the blanket statements of Blackburn and Boorman, and yet more useful than the tempting but nihilistic assertion that any variant can be viewed as 'significant' or not, depending on what the textual critic or editor is trying to prove. Whether or not the text of PM is in any way representative of more profound and absolute truths regarding the nature and psychology of language, music and text-transmission, only future research will show.

II.iii Editorial principles

Latin text

This edition is based essentially upon the use of Br as 'best text', corrected where necessary from V and/or Bu—a procedure validated by both intrinsic textual, and extrinsic historical criteria, as outlined in previous sections. Orthography follows normalised fifteenth-century conventions, biased where a viable choice is presented in favour of the practices of Br (for example, with regard to options of Arabic/written-out numbers, spellings such as 'his' or 'hiis', etc.) Hence, v forms are excluded from lower case, and -ae diphthongs and i forms are not employed at all. 'Et cetera' is written out in full, and the enclitic '-que' is linked to the previous word even in those cases where the manuscripts tend to present it as a separate particle. Vernacular titles of works ('Lautre dantan', 'Lhomme arme', etc.) contain no apostrophes or diacritics; the orthography of these again follows Br, which is always satisfactory (except in one place, at line 646, where the final two letters of 'pale' are inadvertently omitted over a change of line). Punctuation is completely modernised, with a semantic rather than oral bias.

Musical examples

In the musical examples, which have been placed together after the Latin text, Br is again followed in most respects, corrected in a

very few obvious instances by V/Bu. One important exception to this concerns the frequent alteration of clef registration over a change of line. The clef in these circumstances is entirely dictated in the source by the location and mise-en-page of the individual example, and by the tessitura of the line in question; the change is made simply to minimise the use of ledger lines, and does not correlate in any way with mutation, phrase structure, or any other intrinsically musical criterion. Moreover, where the stave lines are simple duplications of text rulings which have not been heightened (in red, for example, or from plummet/dry point to ink), an editor's decision as to whether a four-, five-, or six-line stave is intended is largely subjective. Consequently, the same criteria of tessitura and mise-en-page which influenced the clef changes for the fifteenth-century scribe have been employed here in the edited text. The distinctions, however, made in Br between f and c clefs for the tenor/contratenor, and g or c clefs for discantus lines, are retained. Likewise, the distinction of vertical positioning between the punctus augmentationis and the punctus perfectionis or diuisionis, clearly made in Br, is maintained. Where initial flat signatures may be applicable in subsequent lines of the voice-part, but the line changes do not coincide with the sources, the signature has in appropriate cases been repeated in square brackets.

Apparatus criticus

The symbols employed in the literary critical apparatus generally follow well-established, classical conventions: a single, closing square

bracket] separates the accepted reading from the variant, where the context is not obvious; round brackets () indicate the word(s) immediately preceding the variant, where the location of the latter is ambiguous; a colon separates different variants of the same accepted reading. A doubtful reading is indicated by a question-mark placed before the relevant manuscript siglum: hence, in '19 pictagoram ?BoG', the query refers only to Bo. The symbol trf. indicates a transfer in the variant source of a word or phrase from a location in the accepted reading which is usually obvious from the context. Changes of folio throughout the text are given for all sources. Purely orthographical variants are generally omitted from the apparatus, but this convention has here been waived in the case of most proper names (composers, titles of works, etc.) and some technical terminology, since these variants, whilst of little use for establishing a true text, can be of considerable value for assessing the relationship between the sources, and the habits and limitations of their scribes. They may also prove to be of some use for helping to filiate any new source which may come to light in the future.

The listing of musical variants is notoriously hazardous, and the resulting 'knitting pattern' can often be wearing to the reader, and of a usefulness in inverse proportion to its density. Nevertheless, for the amount of detailed information which it is necessary to convey compactly in an edition such as the present one, the more recently developed systems of open-stave apparatus¹ are rather impractical. A system has

¹ See, for example, Boorman, 'Limitations', esp. pp. 331-3.

therefore been devised which it is hoped transmits the subtleties of reading in sufficient detail to be of scholarly use, whilst allowing, with a little practice, for a reasonable ease of reference.

The individual voice-parts for the examples are presented in vertical, columnar format, so that any note or group of notes may be pin-pointed rapidly by line and position within that line. Hence, for 'D: 2.5-6' read 'fifth and sixth notes of the second line of the discantus', and so forth. The apparatus for each example is subdivided into Foliation, Clefs, Mensuration and Miscellaneous. The Foliation section indicates only those places where a new recto or verso immediately presents the musical example, or continuation thereof, thus complimenting the folio indications in the literary apparatus. The section devoted to Clefs is limited to the evidence of the three principal manuscripts, Br, V and Bu, since, for reasons outlined above, a complete census would be quite unprofitable and wasteful of space. Clef registrations are indicated such that, for example, a modern treble clef on a five-line stave would be $\underline{g}2/5$, and a modern bass clef $\underline{f}4/5$, etc. Medial clef alterations (i.e. those arising from criteria other than simple line change) are noted with an asterisk *. Initial flat signatures are listed for all sources. Under Mensuration all variants are noted, both of mensuration sign and arithmetical proportion signatures, for all sources. The section of Miscellaneous entries covers all readings not included elsewhere, but consists primarily of variants in pitch, note value, ligation and cadential figuration, together with the occasionally substantial melodic re-working.

The meanings of the round brackets, single square bracket, etc., are continued from the literary apparatus, and the semicolon is additionally employed to indicate successive elements within the same variant. Twin square brackets [] around any note value (see below) indicate a rest to that value. All alphabetical pitch references are underlined. Other symbols and abbreviations employed are as follows:

S	Supremum
D	Discantus
T	Tenor
CT	Contratenor
L	long(s)
br	breve(s)
sb	semibreve(s)
m	minim(s)
sm	semiminim(s)
fs	<u>fusa(e)</u>
b	black(ened): suffixed to note values (e.g. smb = black semiminim)
f	flagged: suffixed to note values (e.g. smf = flagged semiminim)
i	imperfect: suffixed to note values (usually [Li] = imperfect long rest)
p	<u>punctus</u> (<u>augmentationis</u> , <u>perfectionis</u> or <u>diuisionis</u>)
lig.	ligature, ligated, etc.
ob.	oblique
c.o.p.	<u>cum opposita proprietate</u>
unlig.	unligated
tit.	title (usually of voice-part)
half-col.	half-coloured, half-coloration, etc.

Octave placement of note pitches is not normally indicated, since this is almost always obvious from the context; where an ambiguity exists, however, the pitch is shown according to the Helmholtz system.

II.iv Line index of chapter headings

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III TEXT

'In ancient music there were conflicting methods of notation, so that everything was in great confusion. They signified time by whole circles and half circles which were sometimes cut through, sometimes turned round, and sometimes distinguished by a dot inside or outside.

As, however, it no longer serves any purpose to scribble down their poor, obsolete stuff, amateurs are referred to the ancient writings themselves.'

Leopold Mozart
(trans. Knocker)

Proportionale Musices

editum a magistro Iohanne Tinctoris in legibus licentiato
serenissimique principis Ferdinandi regis Sicilie, Iherusalem
et Vngarie capellano feliciter incipit.

5

Prohemium

Sacratissimo ac inuictissimo principi diuo Ferdinando Regis
regum Dominique dominantium prouidentia regi Sicilie, Iherusalem
et Vngarie Iohannes Tinctoris inter musice professores suosque
capellanos minimus pedum osculotenus humilem atque seruilem
10 obedientiam.

Quamquam, o sapientissime rex, a tempore prothomusici Iubalis
cui Moyses tantum tribuit, ut cum in Genesi principem canentium
organis et cithara dixerit, plerique uiri percelebres uelut David,
Ptolomeus, Epaminundas principes Iudee, Egipti et Grecie, Zoroastes,
15 Pythagoras, Linus Thebeus, Zethus, Amphion, Orpheus, Museus, Socrates,
Plato, Aristoteles, Aristoxenus, Timoteus ingenue arti musice operam
adeo dederunt quod teste Tullio pene uim omnem ac materiam eius
infinite cogitatione comprehenderint, quo nonnullos eorum, precipue
Pythagoram, musice primordia inuenisse multi Grecorum uoluerunt;

1 f.101 Br : f.144^V V : f.167 Bu : f.28^V Bo : f.8 F : f.187 G
1-5 Proportionale Musices | Prologus de uocum proportionibus ad
ferdinandum regem V : Ioannis Tinctoris musice professoris
Proportionale musices incipit. Et primo proemium Bu : Prohemium G
2 iohanni Bo licentiatio Bo 4 capellani BrBo 6 ac] et Bu
6 Sacratissimo f.29 Bo 7 dominumque Bo regi] regis BrBoG
7 scicilie F 8 Iohannis G 12 cum] eum Bu : enim Bo principem]
patrem VBu 13 in organis G chitare F procelebres G
14 tholomeus Bo epymanundas G Iudee om. Bo Zoroastres VBu
15 Pictagoram BoG Anphyon G mupheus ?Bo 17 dederint BuF
17 tulio BoF 18 cogitatione f.29^V Bo comprehenderunt G
19 pictagoram ?BoG : pictagoram F primordio Bo multi] musici Bo

20 tamen qualiter pronuntiauerint aut composuerint scripto nobis
 minime constat, uerum elegantissime id eos fecisse uerisimillimum
 est. Summam etenim in hac scientia, quam Plato uocat
 potentissimam, eruditionem ponebant: itaque eam omnes antiquitus
 discebant, nec qui nesciebat satis excultus doctrina putabatur.

25 Et quanta, precor, illa fuit melodia uirtute cuius dii, manes,
 spiritus immundi, animalia etiam rationis expertia et inanimata
 moti fuisse leguntur! Quod, tametsi partim fabulosum sit, non
 uacat a misterio; nempe talia de musica poete non finxissent nisi
 mirandam eius uirtutem diuino quondam animi uigore percepissent.

30 Atqui postquam plenitudo temporis aduenit, quo summus ille
 musicus Ihesus Christus pax nostra sub proportione dupla fecit
 utraque unum, in eius ecclesia miri florere musici ut Gregorius,
 Ambrosius, Augustinus, Hilarius, Boetius, Martianus, Guido, Iohannes
 de Muris, quorum alii usum in ipsa etiam salutari ecclesia canendi
 35 statuerunt, alii ad hoc hymnos canticaque numerosa confecerunt,
 alii diuinitatem, alii theoricam, alii practicam huius artis iam
 uulgo dispersis codicibus posteris relinquerunt. Denique principes
 christianissimi, quorum omnium, rex piissime, animi corporis
 fortuneque donis longe primus es, cultum ampliare diuinum cupientes
 40 more dauidico capellas instituerunt in quibus diuersos cantores,

21 elegantissime eos fecisse id Bu 23 itaque f.101^V Br
 23 omnis antiquitatus F 25 precor] preter G 26 inanimata]
 manifesta Bo 28 finxissent f.30 Bo 29 quodam VG 31 proportionem G
 32 utramque (utrumque?) V unam Bo in eius f.167^V Bu
 33 martialis BoF: atcialis ?G 34 de mieris V etiam om.
 VBuBoFG canendi f.145 V 35 numerosa] mirosa F
 36 theoriam BoFG 37 reliquerunt BuBoFG
 39 primus] et prior Bo: prioris F es om. F ampliare f.30^V Bo
 40 dauidico BuBoFG capellani Bo

per quos diuersis uocibus (non aduersis) Deo nostro iocunda
 decoraque esset laudatio, ingentibus expensis assumpserunt;
 et quoniam cantores principum, si liberalitate que claros homines
 facit predicti sunt, honore, gloria, diuitiis afficiuntur, ad hoc
 45 genus studii feruentissime multi incenduntur. Quo fit ut hac
 tempestate facultas nostre musices tam mirabile susceperit
 incrementum quod ars noua esse uideatur; cuius, ut ita dicam,
 noue artis fons et origo apud Anglicos quorum caput Dunstaple
 exstitit fuisse perhibetur. Et huic contemporanei fuerunt in
 50 Gallia Dufay et Binchois quibus immediate successerunt moderni
 Okeghem, Busnois, Regis et Caron, omnium quos audiuerim in
 compositione prestantissimi; hec eis Anglici nunc, licet
 uulgariter iubilare, Gallici uero cantare dicantur, ueniunt
 conferendi: illi etenim in dies nouos cantus nouissime inueniunt
 55 ac isti (quod miserrimi signum est ingenii) una semper et eadem
 compositione utuntur.

Sed proh dolor! non solum eos immo complures alios
 compositores famosos, quo miror, dum tam subtiliter ac ingeniose
 cum incomprehensibili suauitate componunt, proportiones musicas
 60 aut penitus ignorare aut paucas quas nouerint perperam signare

41 iocunda BuG 42 esse BrG 43 quoniam] qui Bo
 44 predicti G: predicti f.8^v F efficiuntur BoG
 45 genus] maius Bo multi om. Bo incen/untur V
 48 Anglos Bu capud F 49 extitit BuG temporanei G
 50 Gallia f.31 Bo Dufai Bu binchoys Bo: Bynchoyis F
 50 in mediate ?F 51 ohegem F Busnoys BrVF (but
 busnois Br marg.) audiuerunt G 52 hec] nec BuFG
 52 eis] aliis Bo: hiis F 53 dicuntur F 55 ac] at G
 55 est signum F et (una) add. G 57 complures] quam
 plures BoFG 58 ingenioso V 59 cum] tum VBu
 60 properam G

Note: 48-52 noue ... prestantissimi repeated in lower margin of Bo in later hand (s.xviii?).

cognoui, quod quidem ob defectum arithmetice, sine qua nullus
in ipsa musica preclarus euadit, contingere non dubito; ex
eius namque uisceribus omnis proportio elicitor. Igitur (ne
iuuenes hanc artem musicam liberalem ac honestam discere uolentes
65 in proportionibus ipsis ignorantia et errore huiusmodi capiantur)
ad Dei laudem ex cuius munere sunt et ad tue maiestatis
sacratissime splendorem qui pre ceteris principibus hiis pietate
afficeris tandemque ad honorem tue proportionatissime capelle
cui similem in orbe non faciliter esse crediderim, hoc opusculum
70 quod 'Proportionale Musices' per quandam rei consonantiam censeo
nominandum, pro modulo ingenii facillime aggredior. In quo si
pluribus et fere omnibus famosissimis compositoribus refragari
ausim haud arrogantie, deprecor, ascribatur; non enim mea plusquam
aliorum scripta necessario obseruari iubeo, sed ueritati militans
75 que respectu proportionum apud illos recta uel praua inuenio
approbo uel reprobato. Quod si traditionem hanc meam legentibus
iuste uidear agere hortor mihi fidem adhibeant; si uero inique
aliis potius credant, quia sicut alios refellere ita ab aliis
refelli paratus sum.

61 ob f.168 Bu arithmetrice Bo: arismetrice F
62 contingere f.31^v Bo 63 eius] cuius G nanque Bo elicetur F
64 ac] et F 65 et] aut F capiuntur Bo: captantur F
66 ex cuius f.102 Br 66-67 sacratissime maiestatis Bu
67 sple/ndorem f.145^v V que G his VBu pietate] pote ?Bo
68 efficeris BrG 69 crediderint BoF 71 aggrediar Bu 72 refragare Bu
73 arrogantia Bo: arrogangie F mea f.32 Bo 76 si traditionem]
additionem Bo 77 michi BoF 78 ita et ab aliis Bu
79 refelli] refelle BrBoG Explicit prologus add. G

80

Incipit liber primusCapitulum 1^m

Diffinitio proportionis

Proportio est duorum terminorum ad inuicem habitudo. Hec
autem diffinitio generalis est cuiusque proportionis siue
85 arithmetice siue musice siue geometricae, uerum ut specificetur
proportioni musice dicas duorum terminorum scilicet corporum
musicalium que sunt note uocum significatiue.

Capitulum 2^m

Qualiter et quot modis proportiones fiant

90 Fit igitur ista proportionalis habitudo uel canendo uel
componendo quotiens unus notarum numerus ad alium refertur.
Quodquidem dupliciter contingit: uel quando notas sequentes ad
precedentes in una et eadem parte cantus immediate referimus,
ut hic:

[Ex.1]

95 uel quando note unius partis ad notas alterius contra quas
componuntur directe referuntur, ut hic:

[Ex.2]

80-82 Incipit liber primus et capitulum 1^m De diffinitione
proportionis Bu: Incipit ... 1^m om. Bo: Incipit ...
primus om. FG: Proportionale musices editum a Magistro
Iohanne Tinctoris in legibus licentiato Serenissimi
principis ferdinandi Regis Sicilie Iherusalem et Vngarie
Capellano de diffinitione proportionis Capitulum 1^m f.188 G
85 arithmetrice F specificatur Bo 86 dicis V 87 musicalium]
corporalium Bo uocum f.32^v Bo 88-89 om. Bo quot] quod F
90 Fit] Sit Bo 91 alium f.168^v Bu 92 note G
93 unam et eadem partem Bo 94 ut hic patet VF: ut hic in
exemplo subsequente G 95 uel f.146 V
96 ut hic patet V: ut in sequenti exemplo Bu

Verum quom duplex, uelut premissum est, sit proportionandi
 modus, utrum proportiones alicuius proferendi cantus primo modo,
 id est per relationem ad numerum precedentem in una et eadem parte,
 100 aut secundo, id est per relationem ad notas alterius partis
 secundum signa edite sint a nullo cantore nisi diuinando aut
 contrapunctum perspiciendo cognoscitur, quo fit ut dilatio
 dubietasque canendi generentur que tamen precipue sunt euitande;
 namque composita dum in medium afferuntur illico sine aliqua
 105 dubitatione pronuntiari debent. Vnde consulerem simplicem tantum
 assumi modum, uidelicet quod secundum relationem ad alteram partem
 proportiones signarentur, nisi obstaret altero modo, scilicet
 per relationem ad numerum precedentem in una et eadem parte multas
 proportiones esse cantabiles que alias non essent.

110

Capitulum 3^m

Diuisio proportionum

Proportionum uero alie sunt equalitatis, alie inequalitatis.
 Proportiones equalitatis sunt que ex equalibus numeris conficiuntur,
 ut 1 ad 1, 2 ad 2, 3 ad 3, 4 ad 4 et cetera; et huiusmodi
 115 proportionum equalitatis species specialissime sunt nec nomina in
 eloquutione specifica nec signa in compositione positua recipientes;
 nempe cum in aliquo cantu nullum inequalitatis signum uidemus eum
 per equales numeros compositum esse iudicamus, ut hic patet:

[Ex.3]

97 Verum f.188^v G quom] cum BoG uelud Bo 98 proferendi
 f.102^v Br 99 per] ad G 102 prospiciendo ?F: examinando G
 102 quo f.169 Bu ut] ne Bo 103 generentur] oriatur Bu
 104 nam queque F mediam F asseruntur Bo 105 tantum
 alteram [f.33^v] partem assumi modum uidelicet quod secundum relatio-
 nem ad proportiones Bo 107 silicet Br 110-111 om. Bo
 111 De diuisione G 112 Proportionum] Pro (equalitatis) et add. G
 114 (1) et add. G huius VBo 116 elocutione BuBo 117 cantu
 f.9^v F eum] cum G 118 patet om. BoF ut patet inferius G

Ex quo confunditur inexcusabilis error Okeghem qui suum
 120 carmen bucolicum 'Lautre dantan', ab omni parte numeris equalibus
 compositum, nedum signo proportionis sed illo quod a quibusdam
 triple, ab aliis sesquialtere per se et male attribuitur; et hoc sic:

[Ex.4]

Eodem autem signo Dufay suum 'Qui cum patre' in 'Patrem'
 de Sancto Anthonio per duplam sesquiquartam proportionatum signare
 125 uoluit, quo fit ut si ille bene iste male signauit; diuerse enim
 proportionales diuersa signa requirunt. Sed sicut illum hic ita
 istum suo loco male signasse probabo. Dum uero carmen premissum
 scilicet 'Lautre dantan', aut aliud similiter signatum habent
 imperiti dicunt repente "Canamus, sesquialtera est!" O puerilis
 130 ignorantia equalitatis proportionem inequalitatis asserere! Nec
 existimo compositorem, quamuis ita secundum aliquos signauerit,
 ita dici uoluisse, sed ut carmen suum concite instar sesquialtere
 cantaretur, ad quod efficiendum uirgula per medium circuli cuiusque
 partis traducta sufficebat, nam proprium est ei mensure accelerationem
 135 significare siue tempus perfectum siue imperfectum sit, ut in
 infinitis etiam suis compositionibus apparet; cuius in utroque
 forma talis est: Φ Φ

119 Ex f.146^V V Okeghem om. G: Okeghem F (but Okeghem F marg.)
 120 bucolicum scilicet G numeris] minoris V equalibus
 numeris Bu 121 nedum ?V quod] qui BrBoG
 122 triplo G sesquialtero G per] pro G et hoc sic] ut
 patet in presenti exemplo V: ut uides in sequenti exemplo Bu
 123 Eodem f.189 G Dufay om. G Dufay Bu 124 per f.34^V Bo
 124 signore V 125 ille ... iste] iste ... ille Bu
 125 signauerit F 127 eum sua loca Bo 130 Nec f.103 Br
 131 existimo] estimo G 133 circuli V cuiusque] cuius ?Bo
 134 mensure f.35 Bo 135 significare tempus perfectum siue
 imperfectum fuerit sicut in G: siue imperfectum om. Bo:
 (ut) in om. F 136 compositionibus] temporibus G
 137 Φ om. V [Φ in marg.]

Capitulum 4^m

De proportionibus inequalitatis

140 Proportiones inequalitatis sunt que ex inequalibus numeris
constituuntur, ut 2 ad 1, 3 ad 2, 4 ad 3 et cetera; et huiusmodi
inequalitatis species subalterne sunt quoniam genera effici
possunt. Quinque tamen genera inequalitatis tantum esse inuentum
est, uidelicet 3 simplicia: multiplex, superparticulare et
145 superpartiens; duoque ex hiis composita: multiplex superparticulare
et multiplex superpartiens. De quibus, ut confusio euitetur,
sigillatim tractare intendimus, ea cum quibusdam suis speciebus
diffiniendo ipsarumque specierum per exemplum quo, prout
philozopho placet, magis scimus praticam adiungendo.

150

Capitulum 5^m

De genere multiplici

Multiplex inequalitatis genus est quo maior numerus ad
minorem relatus illum multipliciter in se continet precise; puta
bis et erit dupla, ter et erit tripla, quater et erit quadrupla,
155 quinquies et erit quintupla, sexties et erit sextupla, et sic
de aliis.

De dupla

Dupla est proportio qua maior numerus ad maiorem relatus

140 numeris] minoris V 141 et cetera] et sic de aliis G
143 Quinque f.147^v V 144 (simplicia) scilicet add. G 145 duoque]
et que Bu his VBu 145 (composita) scilicet add. G 146 euitetur
confusio Bu 147 inten/dimus f.170 Bu 148 ipsarum/que f.35^v Bo
148 quo om. Bo prout] ut G 149 sciamus V adiungendo
om. Bo 151 De multiplici genere Bu 152 (quo) scilicet add. G
153 minorem f.10 F 154 (dupla) uel ... (tripla) uel ... (quadrupla)
uel add. G 155 sexies BuBoFG sexies ... sextupla om. G
157 De proportione dupla BuG

illum bis in se continet precise, ut 2 ad 1, 4 ad 2, 6 ad 3,
 160 ut hic:

[Ex.5]

Ex hac proportione Pythagorici diapason oriri asserunt,
 eo quod in inuentione concordantiarum Pythagoras (si Grecis
 credendum sit) duobus malleis, quorum unus 6 ponderum, alter
 12 erat, consonantibus concordantiam diapason effici perceperit;
 165 unde fit ut et plerique eam concordantiam 'duplam' et hanc
 proportionem econtra 'diapason' appellent. Quequidem proportio
 tanquam facillima pre ceteris est usitata. Et quoad minimas
 non semper cyphris signatur, quia si 2 minime ad 1 aut 4 ad 2
 aut 6 ad 3 referuntur, pro signo quouis colore, sed nunc
 170 communius nigro scilicet encausto, implentur; uel huiusmodi
 duplares minime in suis summitatibus per quendam tractulum
 oblique a parte dextra reflectuntur, et hiis lex nulla finalis
 imponitur: quequidem minime etiam ut alie possunt impleri et
 iterum duplares effici; sed illis in prolatione minori, istis
 175 autem in maiori frequentius utimur, ut hic:

[Ex.6]

Et quamuis ita sub proportione dupla 2 minime pro una
 ponuntur, non tamen propter hoc (ut indocti garriunt) semiminime

159 bis illum F: illum in se bis Bo (1) et (4) ...
 (2) et (6) add. Bu 160 ut hic patet VBu: ut hic]
 et cetera G 161 Ex f.36 Bo pythagorici BoG:
 pitagorici F oriri om. G 162 quod] quo Bo in om. F
 162 concordantiorum F pythagoras BoFG 163 (alter)
 uero add. G 165 ut om. F et] a Bo duplam f.147^V V
 166 appellant BrBoF 167 usitata] uisitata Br
 168 non semper] nos Bo signauimus Bo quia] qui ?Bo
 169 colore f.170^V Bu 170 incausto G impleretur uel huius Bo
 170 implentur f.103^V Br huius Bo 171 quandam Br 172 his VBu
 172 nulla lex G et hiis ... imponitur om. F imponitur f.36^V Bo
 173 minime om. F et om. G 173-174 istis autem] iste
 uero G 174 ut hic patet Bu: ut patet in exemplo
 sequenti et cetera G 177 ponantur Bo semiminime VBo

sunt; sicut 2 maxime pro una, 2 longe pro una, 2 breues pro
 una, 2 semibreues pro una sub hac proportione scribuntur aut
 180 proferuntur, nec tamen inde semimaxime, semilonge, semibreues,
 semisemibreues dicuntur.

De tripla

Tripla est proportio qua maior numerus ad minorem relatus
 illum ter in se continet precise, ut 3 ad 1, 6 ad 2, 9 ad 3
 185 et cetera, sicut hic:

[Ex.7]

De quadrupla

Quadrupla est proportio qua maior numerus ad minorem relatus
 illum in se quater continet precise, ut 4 ad 1, 8 ad 2 et cetera,
 sicut hic:

[Ex.8]

190 De quintupla

Quintupla est proportio qua maior numerus ad minorem relatus
 illum in se quinquies continet precise, ut 5 ad 1, 10 ad 2 et
 cetera, ut hic:

[Ex.9]

178 et due longe G 180 inde f.37 Bo 181 (dicuntur)
 et cetera add. G 182 De proportione tripla BuG
 182 De tripla om. Bo : f.190 G 183 proportio est G
 184 illum in se ter Bo 184-185 1 et ... 2 et ... 3 et
 sic de aliis ut hic patet Bu 185 (3) ut hic Bo :
 sicut hic sequitur F : ut hic sequitur G 186 De
 proportione quadrupla G De quadrupla om. Bo : f.148 V :
 f.171 Bu 188 8 ad 4 F (2) 16 ad 4 et sic de aliis G
 188 et cetera] et sic de aliis sicut hic Bu 190 De
 proportione tripla f.37^v Bo De proportione quintupla G
 191 proportio est G 192-193 et cetera om. BuBoG (2) et sic
 de aliis sicut hic patet Bu : 15 ad 3 et sic de aliis G
 193 sicut hic VF

De sextupla

195 Sextupla est proportio qua maior numerus ad minorem relatus illum in se sexties continet precise, ut 6 ad 1, 12 ad 2 et cetera, sicut hic:

[Ex.10]

Capitulum 6^m

De genere superparticulari

200 Superparticulare genus est quo maior numerus ad minorem relatus illum in se totum continet et insuper eius aliquotam partem; puta alteram et erit sesquialtera, tertiam et erit sesquitertia, quartam et erit sesquiquarta, quintam et erit sesquiquinta, et sic de aliis.

205 De sesquialtera

Sesquialtera est proportio qua maior numerus ad minorem relatus illum in se totum continet et insuper eius alteram partem aliquotam, ut 3 ad 2, 6 ad 4, 9 ad 6 et cetera, sicut hic:

[Ex.11]

210 Signatur autem interdum hec proportio sine cyphris scilicet per impletionem notarum non solum minimarum sed ceterarum ex

- 194 setupla ?F De sextupla proportione G
 195 proportio est G 196 sexies F in se continet
 precise sexties Bu continet sexies G 6 f.171^v Bu
 196-197 (2) et sic de aliis sicut hoc exemplo patet Bu: 18 ad
 3 et sic de aliis ut patet in sequenti exemplo G
 197 sicut] ut Bo 198 om. Bu: f.148^v V 198-199 om. Bo
 200 Superparticularis F: f.38 Bo 201 (continet)
 semel add. G et eius insuper Bo
 202-203 (sesquialtera) uel ... (sesquitertia) uel ... (sesquiquarta)
 uel add. G 203-204 et ... sesquiquinta om. Bo
 205 De proportione sesquialtera G 206 proportio est G
 207 (continet) semel add. G 208 (et) sic de aliis prout
 et hic patet in sequentibus Bu: sic de aliis ut hic G
 [After Ex.11: Pars aliquota est que aliquotiens sumpta dat
 numerum precise ut nouenarius numerus per unitatem uel per tern-
 arium numerum diuiditur add. Bo] 209 Signatur f.38^v Bo
 209 proportio] propositio F

aliquo colore tamen frequentius nigro, uidelicet encausto,
ut hic:

[Ex.12]

Sed cum hec notarum impletio non tantum, ut predictum
est, duplam et sesquialteram, sed etiam, ut patet per
215 innumera compositorum opera, imperfectionem aut reductionem
designet, ad cognoscendum faciliter in aliquo cantu quod
istorum 4 (si fiat) significet ita distingue: aut minime solum
implentur, et tunc aut ut integrales reduci possunt et sic
qualitercumque et qualicumque sint numero constitute reducuntur
220 integre; aut ita reduci non possunt, et tunc aut binarie sunt,
et sic, siue syncopate sint siue non, duplantur, aut ternarie,
et sic, nisi syncopata sit altera earum, sesquialterantur,
ut hic:

[Ex.13]

Et hinc nota quod iste duplares minime syncopari possunt,
225 non autem sesquialterales; unde si ante maiorem notam uel equalem
3 minimas uideris impletas, mox aduerte si alia per syncopam
precedat aut sequatur, quia tunc per duplam non per sesquialteram
canuntur, ut supra circa finem discantus ultimi patet. Sed si

211 uidelicet] scilicet Bu: om. G enchasto Bo: encaustro F:
incausto G 212 (ut hic) in exemplo sequenti add. G
213 Sed f.104^V Br: f.149^V tamen G 215 compo/sitorum f.39 Bo
215 perfectionem Br 218 ut om. G 219 et qualicumque
om. G sint om. F constitue F 222 sit] sic ?Bo
222 earum om. Bo 223 (ut) hic patet V: in sequenti
probatu^r exemplo Bu: patet in exemplo subsequenti et
cetera G 224 Et f.39^V Bo 225 sesquialteralis Bu
225 (equalem) uocem add. ?Bo: uacuum add. F
226 aduerte] diuerte F aliam Bo 227 duplam f.149^V V

6 minime tantum taliter, id est continue, impleantur, quom
 230 numerus senarius et binarius et ternarius sit, quid est
 dicendum? Certe quod si precedat aut sequatur integralis
 minima ad quam 2 illarum proportionate sunt, omnes sub dupla
 canuntur; sin autem sesquialtere attribuuntur, ut hic:

[Ex.14]

Et ita de simili numero concludas.

235 Preterea, si 5 etiam uel 7 implete componantur continue,
 quamuis neque quinarium neque septenarium numerum binarium aut
 ternarium sit, tamen quia ex binario et ternario seu e conuerso
 quisque eorum constituatur, si has quinque integralis minima
 precedat, 2 priores per duplam ei connumerabuntur, relique uero
 240 tres sesquialterabuntur; sed si econtra has 5 integralis minima
 sequatur, tres priores ad sesquialteram, 2 autem sequentes ad
 duplam pertinebunt. Ac de 7, cum dupla sesquialteram precedat,
 4 prime duplares erunt et alie 3 sesquialterales, ut hic:

[Ex.15]

Et sic de similibus numeris facias.

245 Aut he minime non solum sed cum maioribus se notis, tanquam
 eis subiecte, sunt implete, et tunc suarum maiorum naturam, siue

229 tantum ... est] totaliter Bo tantum f.11^V F
 quom] cum BoG 230 et ternarius om. G
 229-230 sit ... dicendum] sic quidem dicendum est Bo
 230 quid est] quidem ?G est om. F
 233 ut hic patet VBu: ut in exemplo subsequenti G
 236 numerus om. BoFG 237 quia om. G
 238 has] hec BoF integrales minime Bo minimam ?F 239 ei] eius G
 239 reliqui ?F 240 sexquialternabuntur F has] hec BoF
 241 tres f.40^V Bo autem f.150 Bu
 243 sesquialterales] sexquialtera loco Bo ut hic
 patet VBy: ut hic in exemplo subsequenti G
 244 Et f.173^V Bu: f.12 F numeris om. G
 245 he] hec BrVBoFG 246 in/plete Bo

per huiusmodi impletionem imperficiantur siue reducantur siue
duplentur siue sesquialterentur, totaliter imitantur.

Porro quod de numero et qualitate minimarum taliter
250 impletarum dictum est, hoc et de ualore earum intelligas,
uidelicet ut et punctus augmentationis et pausa eis attributa
et, si que sint, minime nedum implete sed in suis summitatibus,
uelut premissum est, reflexe diligenter annumerentur. Qui duo
articuli non solum in hoc opere sed ubique per exempla patescunt.
255 Nescio tamen quis Pasquin in plerisque passibus sue misse autenti
prothi irregularis distonite omni arte ac melodia expertis quoad
primum ab omnibus dissentit; nec mirum, nam et sibi ipsi in
'Cum sancto spiritu', quod ualde ridiculum est, contrariatur,
quom in exordio nobiscum, in fine autem contra nos taliter
260 operatus sit:

[Ex.16]

Aut semibreues, breues, longe uel maxime taliter implentur,
et tunc aut maiore nota mediante sunt syncopate et ita sole
reductionis, aut equali et nedum reductionis sed etiam imperfectionis
signum est; aut non syncopantur et tunc aut sunt reducende, et
265 indistincte reducuntur, aut non, et sic uel de se sunt perfecte
et tunc, si salua perfectione numeri possunt sesquialterari,

247 implectionem F imperficiatur Br reducam f.41 Bo
(reducantur) siue f.192^v G
248 totaliter imitantur om. Bo 249-250 totaliter
implectarum F 251 uidelicet] scilicet Bu
251 puncto G augmentationis F 252 et om. Bo si om. Bo
253 due V 255 Pasquin om. BoG (autenti) id est
primi toni add. G 256 distante Bo melodie Bu
257 discentit F 259 quom] quo : cum FG: f.41 Bo
259 totaliter G 260 opertus Bo (sit) ut patet in
sequenti exemplo V: ut patet in exemplo sequenti G

sesquialterantur, si uero non, imperficiuntur; uel de se sunt imperfecte et ita sine distinctione ascribuntur sesquialtere, ut hic:

[Ex.17]

270 Quod autem dictum est de numero et qualitate huiusmodi notarum sic impletarum, ut de minimis premisi, de ualore etiam ipsarum est intelligendum.

Si quidem dum aliqui rudes non modo cantores sed (quod intolerabilius est) compositores notas taliter per impletionem
 275 sesquialteratas inspiciunt, non sesquialteram sed emyoliam esse dicunt, asserentes in sesquialtera et perfectionem et alterationem notarum cadere, in emyolia uero minime. In quo inter sesquialteram et emyoliam manifeste ponunt differentiam, sed admodum falluntur: una etenim eiusdemque nature proportio est, licet diuersi nominis;
 280 uerum sesquialtera apud arithmeticos, emyolia autem apud musicos frequentior terminus est. Quo fit ut Pythagorici dicant Pythagoram concordantiam diapenthe ex emyolia, quom audiuerit binos malleos quorum primus 6 aut 8 ponderum, alter 9 aut 12 erat assonantes,

261 totaliter G 262 maior Br note Bo mediate BoF
 264 (tunc) aut f.174 Bu 264-265 et ita distincte Bo
 266 si om. G salua f.42 Bo 267 imperficiantur BrVF
 268 ascribunter Bo 270 Quod f.174^v Bu huius Bo
 271 premisi ... etiam om. Bo etiam] et F
 272 (ipsarum) notarum add. Bu 274 impletione ?V
 275 sesquialteras F 276 et per flectionem et per
 alterationem F 277 notarum om. G uero f.43 Bo
 280 autem] uero G apud om. Bo 281 pictagorici BoFG
 281 dicunt BrG pictagoram BoFG 282 quom] cum G
 282 adiuerit F: audiuerint G 283 6 ut 21 Bo
 283 assonantes erat BoF

naschi percepisse; et ex eo a compluribus et ipsa concordantia
 285 diapenthe 'emyolia', et ipsa proportio emyolia 'diapenthe' interdum
 uocitatur.

Nec hic pretermittendum arbitror nonnullos ueteres notas
 impletas pro uacuis habuisse, quod quidam nuperrimi eos imitantes
 dicunt, quoniam sepius hoc colore fit ut preposuimus nigras pro
 290 albis. Igitur dum tales aut cantare aut componere uolueris,
 omnia que de impletis predicta sunt uacuis attribue, quorum
 exempla ex contrario premissorum per te tibi forma.

De sesquitertia

Sesquitertia est proportio qua maior numerus ad minorem
 295 relatus illum in se totum continet et insuper eius tertiam
 partem aliquotam, ut 4 ad 3, 8 ad 6, 12 ad 9 et cetera, sicut hic:

[Ex.18]

Hec autem proportio frequentius a Pythagoricis 'epytritus'
 nominatur, ex quo secundum eos Pythagoras per malleum 8 uel 12
 ponderum ei qui 6 uel 9 erat consonantem diatessaron concordantiam
 300 non simpliciter sed secundum quid audiuerit oriri. Hinc fit ut
 plerique talem concordantiam diatessaron 'epytritum' aut
 'sesquitertiam', et econtra proportionem hanc 'diatessaron'
 uocitent.

284 a quam pluribus Bo : ex quam pluribus FG 286 uocatur G
 287 (pretermittendum) est add. G : add. but canc. Br arbitror om. G
 287 notas f.43^v Bo : f.193^v G 288 quidem BoG
 289 hoc sepe G proposuimus BoF 291 impletis f.151^v V
 292 contraria premissorum parte G 293 om. BuBo (De) proportione
 add. G 294 Sesquialtera Bo proportio est G
 295 totum om. G (continet) semel add. G 296 et 8 ...
 et 12 Bu et cetera om. Bo (9) et sic de aliis. sicut
 patet in hoc sequenti exemplo Bu : et sic de similibus

De sesquiquarta

305 Sesquiquarta est proportio qua maior numerus ad minorem
relatus illum in se totum continet et insuper eius quartam
partem aliquotam, ut 5 ad 4, 10 ad 8, 15 ad 12 et cetera,
sicut hic:

[Ex.19]

De sesquiquinta

310 Sesquiquinta est proportio qua maior numerus ad minorem
relatus illum in se totum continet et insuper eius quintam
partem aliquotam, ut 6 ad 5, 12 ad 10, 18 ad 15 et cetera,
sicut hic:

[Ex.20]

De sesquioctaua

315 Sub hoc autem genere, uelut intuenti perspicaciter apparet,
comprehenditur sesquioctaua, que est proportio qua maior numerus
ad minorem relatus illum in se totum continet et insuper eius
octauam partem aliquotam, ut 9 ad 8, 18 ad 16 et cetera, ut hic:

[Ex.21]

exemplis. ut hic G 297 Hec f.13 F pictagoricis BoFG
297 spitrita G 298 pictagoras BoFG malleorum G
299 concordantiam f.106^v Br 302 hunc F 303 uocitant G 304 om. Bo
304 de proportione sesquiquarta G 306 totum om. F
306 continet semel totum G 307 partem f.44^v Bo et cetera om. Bo
307 et 10 ... et 15 Bu 308 (hic) patet add. BoF
307-308 (12) et sic de aliis. sicut hic probatur Bu: et sic patet
de aliis numeris. ut hic G 309 om. Bo de proportione
sesquiquinta G 311 (continet) semel add. G
312 aliquotam om. Bo et 12 ... et 18 Bu et cetera om. Bo
313 sic ut patet in sequenti exemplo V: sicut patet hic F:
ut hic G 312-313 (15) et sic de consimilibus. ut in
sequenti probatur exemplo Bu 314 om. Bo 315 Sub
f.45 Bo intuente G 317 illum om. BrF (totum)
semel add. G 318 et cetera om. Bo (16) et cetera
sicut hic V: et sic de aliis ut hic Bu: et cetera sicut
hic patet F: Exemplum G

320 Ex hac autem proportione Pythagoras dum malleos, quorum
 primus 8, secundus 9 ponderum erat, compulsare iussit, tonum
 causari didicit; quo fit ut hec proportio a Pythagoricis eam
 sepius 'epygdom' nominantibus, interdum 'tonus' et econuerso
 tonus ipse 'sesquioctaua' uel 'epygdous' uocetur.

Capitulum 7^m

325 De genere superpartienti

Superpartiens genus est quo maior numerus ad minorem
 relatus illum in se totum continet et insuper eius aliquas
 partes aliquotas facientes unam aliquantam; puta 2 et erit
 superbipartiens, 3 et erit supertripartiens, 4 et erit
 330 superquadripartiens, et sic de aliis. Huiusmodi autem species
 subalterne sunt; hinc genera effici possunt. Quarumquidem
 species specialissime specialia recipiunt nomina ex recto casu
 nominis propinqui generis et obliquo scilicet accusatiuo plurali
 sui minoris numeri ordinalis composita: uerbi gratia si 5 ad 3

319 Ex] Et G pictagoras BoFG 320 erat f.107 Br
 320 compulsare ?Bo 321 causari] canari G
 321 didicit] dicit V pictagoricis BoFG Epogdrum G
 323 tonus om. F: f.45^v Bo sesquitertia BoF epogdous G
 324 f.176 Bu 325 et subseq. superpartienti VBu
 324-325 v.v., f.13^v F 327 (continet) semel add. G
 328 aliquotam G 329 (superbipartiens) et add. G
 330 Huiusmodi] Huius Bo 331 quorum quidem BoF

335 referuntur, superbipartiens tertias dicitur; si 7 ad 5,
 superbipartiens quintas; si 7 ad 4, supertripartiens quartas;
 si 8 ad 5, supertripartiens quintas; si uero 9 ad 5,
 superquadripartiens quintas, et cetera.

Hinc primo species subalternas ita diffinies:

340 Superbipartiens est proportio qua maior numerus ad minorem
 relatus illum in se totum continet et insuper 2 eius partes
 aliquotas, unam facientes aliquantam, ut 5 ad 3, 7 ad 5 et
 cetera. Supertripartiens est proportio qua maior numerus ad
 minorem relatus illum in se totum continet et insuper eius
 345 3 partes aliquotas, unam facientes aliquantam, ut 7 ad 4,
 8 ad 5 et cetera. Superquadripartiens est proportio qua maior
 numerus ad minorem relatus illum in se totum continet et insuper
 4 eius aliquotas partes, unam facientes aliquantam, ut 9 ad 5
 et cetera.

350 Species autem specialissime sic erunt diffiniende:

De superbipartienti tertias

Superbipartiens tertias est proportio qua maior numerus,

335 superbipartiens f.46 Bo (5) referuntur add. G
 336 4] 8 Bo 336-337 si 7 ad 4 ... quintas om. G
 336 supertripartiens] -bi- Bo 337 supertripartiens]
 -quadri- Bo (quintas) si f.152^v V
 338 (quintas) et sic de aliis Bu 339 diffinieris
 [?diffiniens] F 340 proportio est G 341 in om. F
 341 (continet) semel add. G 342 ut f.194^v G 7] 9 F
 342-343 (5) et sic de aliis G 344 (se) continet totum semel G
 345 3am partem aliquotam Bo facientes unam G
 346 maior f.46^v Bo 347 (se) continet totum semel et G
 348 eius 4 F partes aliquotas FG aliquantam] aliquotam G
 351 om. Bo Superbipartiens F Tertia V

qui est 5, ad minorem, qui est 3 refertur, ut hic:

[Ex.22]

De superbipartienti quintas

355 Superbipartiens quintas est proportio qua maior numerus,
qui est 7, ad minorem, qui est 5 refertur, ut hic:

[Ex.23]

De supertripartienti quartas

Supertripartiens quartas est proportio qua maior numerus,
qui est 7, ad minorem, qui est 4 refertur, ut hic:

[Ex.24]

360 De supertripartienti quintas

Supertripartiens quintas est proportio qua maior numerus,
qui est 8, ad minorem, qui est 5 refertur, ut hic:

[Ex.25]

De superquadripartienti quintas

365 Superquadripartiens quintas est proportio qua maior numerus,
qui est 9, ad minorem, qui est 5 refertur, ut hic:

[Ex.26]

353 refertur qui est 3 G ut hic probatur V: ut in sequenti
probatur exemplo Bu: ut patet in subsequenti exemplo G
354 om. Bo Superbipartiens G 355 Superbipartienti F
356 (minorem) numerum add. Bu (7) refertur trf. G qui est
5 f.107^v Br ut patet in sequenti exemplo V: ut in sequenti
patet exemplo Bu: (5) ut patet hic in subsequenti exemplo G
357 om. Bo Supertripartiens G 359 (7) refertur trf. G
359 (minorem) numerum add. Bu 4 est BrV qui est 4] qui est 8 Bo
359 ut hic patet V: ut in sequenti uides exemplo Bu: (4) Exemplum
in subsequenti Sequitur Exemplum de supertripartienti quartas G
360 om. Bo 361 f.47^v Bo 362 (8) refertur trf. G ut hic
patet V: (5) ut patet hic inferius G 363 om. Bo Quadri-
partiens G f.153^v V 365 (9) refertur trf. G ut hic
patet V: ut in sequenti uides exemplo Bu: (5) Exemplum patet
hic inferius G

Capitulum 8^m

De genere multiplici superparticulari

Multiplex superparticulare genus est quo maior numerus
ad minorem relatus illum in se multipliciter continet et insuper
370 unam eius partem aliquotam; puta bis et alteram, et erit dupla
sesquialtera; bis et tertiam, et erit dupla sesquitertia; bis et
quartam, et erit dupla sesquiquarta; bis et quintam, et erit dupla
sesquiquinta; et sic de aliis.

De dupla sesquialtera

375 Dupla sesquialtera est proportio qua maior numerus ad minorem
relatus illum in se bis continet et insuper alteram eius partem
aliquotam, ut 5 ad 2, 10 ad 4, 15 ad 6 et cetera, sicut hic:

[Ex.27]

De dupla sesquitertia

380 Dupla sesquitertia est proportio qua maior numerus ad minorem
relatus illum in se bis continet et insuper tertiam eius partem

366 om. Bo 367 multiplici om. BoF f.48 Bo : f.195^V V
368 numerus om. F 369 in om. VBoF (se) totum continet
multipliciter G 370 unam om. Br partem eius Bu
373 de singulis aliis G 374 om. Bo (De) proportione add. G
375 proportio est G 376 bis in se F eius alteram G
376-377 aliquotam partem BrVBuBo 377 aliquotas F 2 et ...
4 et Bu et cetera om. Bo (6) et sic de ceteris aliis
Vnde sequitur exemplum G (hic) patet per exemplum. uerte
folium F 378 om. Bo 380 bis in se F

aliquotam, ut 7 ad 3, 14 ad 6 et cetera, sicut hic:

[Ex.28]

De dupla sesquiquarta

Dupla sesquiquarta est proportio qua maior numerus ad minorem
relatus illum in se bis continet et insuper quartam eius partem

385 aliquotam, ut 9 ad 4, 18 ad 8 et cetera, sicut hic:

[Ex.29]

De dupla sesquiquinta

Dupla sesquiquinta est proportio qua maior numerus ad minorem
relatus illum in se bis continet et insuper quintam eius partem
aliquotam, ut 11 ad 5, 22 ad 10 [et cetera], ut hic:

[Ex.30]

390 De dupla sesquioctaua

Et quoniam superius in genere superparticulari ultra 4
proportiones, que ad ceteras eiusdem generis comprehendendas
cuique optimo intellectui sufficiunt, per ordinem positas, de
sesquioctaua specialem non ab re fecimus mentionem, duplam

381 (3) et add. Bu et ... hic om. BrBo (6) et sic de aliis.
ut hic Bu: ut hic F: et sic de aliis. Vnde sequitur exemplum G
382 om. BuBo De om. G Sexquiquinta ?F 385 (4) et add. Bu
385 et cetera om. BrBuBoF ut patet in hoc exemplo V: sicut hic
patet Bu: ut hic Bo sicut hic] ut ?F sicut hic om. G
386 om. BuBo f.154^v V: f.178^v Bu 388 (et) eius add. BrV
388 insuper partem eius quintam F 389 et cetera om. all MSS
389 ut hic] sicut hic V: om. Bu: sicut hic patet F: et sic de aliis.
ut hic G 390 om. Bo 391 f.49^v Bo in] de G 392 (generis)
species add. G comprehendis G 393 optimo f.15^v F
393 sufficient G positas] paratas ?F 394 ab re] ambigue ?F

395 sesquioctauam sub hoc genere contineri, quamuis id solers
indagator per se possit intelligere congruissimum est ostendere.

Est igitur dupla sesquioctaua proportio qua maior numerus ad
minorem relatus illum in se bis continet et insuper octauam eius
partem aliquotam, ut 17 ad 8, 34 ad 16 et cetera, sicut hic:

[Ex.31]

400

Capitulum 9^m

De genere multiplici superpartienti

Multiplex superpartiens genus est quo maior numerus ad
minorem relatus illum in se multipliciter continet et insuper
aliquas eius partes aliquotas, unam facientes aliquantam; puta
405 bis et 2, et erit dupla superbipartiens; bis et 3, et erit dupla
supertripartiens; bis et 4, et erit dupla superquadripartiens, et
sic de aliis. Huiusmodi uero species instar superpartientium
subalternantur, et hinc genera efficiuntur quorum queque species
specialissima nomen etiam recipit ex casu recto generis propinqui

396 indagator F 397 igitur] ergo Bu 398 relatus om. F
398 insuper eius octauam BuG 399 17] 7 Bo 34] 24 Bo
399 (16) et sic de aliis sicut hic patet Bu: ut hic Bo: ut
sequitur exemplum G 400-401 om. Bo 404 eius
aliquas G aliquantam] aliquotam G 405 et 2] aut 2 G
405-406 bis et 3 ... supertripartiens om. Bo 406 (bis) et om. Bo
408 queque f.50^v Bo

410 nominis et obliquo scilicet plurali accusatiuo sui minoris
 numeri ordinalis compositum: uerbi causa, si 8 ad 3 referuntur,
 dupla superbipartiens tertias dicetur; si 12 ad 5, dupla
 superbipartiens quintas; si 11 ad 4, dupla supertripartiens
 quartas; si 13 ad 5, dupla supertripartiens quintas; si 14
 415 ad 5, dupla superquadripartiensi quintas, et cetera.

Sic igitur primo species subalterne sunt diffiniende:

Dupla superbipartiens est proportio qua maior numerus ad minorem
 relatus illum in se bis continet et insuper eius 2 partes aliquotas,
 unam facientes aliquantam, ut 8 ad 3, 12 ad 5 et cetera. Dupla
 420 supertripartiens est proportio qua maior numerus ad minorem
 relatus illum in se bis continet et insuper eius 3 partes aliquotas,
 unam facientes aliquantam, ut 11 ad 4, 13 ad 5 et cetera. Dupla
 superquadripartiensi est proportio qua maior numerus ad minorem
 relatus illum in se bis continet et insuper eius 4 partes aliquotas,
 425 unam facientes aliquantam, ut 14 ad 5 et cetera.

Speciesque specialissimas ita diffinies:

410 obliquo] aliqua F accusatiuo plurali G accusatiue F
 411 ordinali ?Bo causa] gratia Bo referantur Bu 412 dicitur G
 413-414 si 11 ... quintas om. F 413-415 dupla [thrice] om. G
 414-415 si 14 ... quintas om. V 415 cetera] sic de aliis G
 416 subalterne] specialissime Bo 417 f.109^v Br
 419 aliquantam] aliquotam G: f.51 Bo (3) et add. Bu
 419 et cetera om. G 420 numerus om. F
 422 aliquantam] aliquotam G et cetera om. BrF (5) et sic
 de aliis G 424-425 partes ... aliquantam om. F^v
 424-425 aliquotas ... aliquantam om. BoG 425 unam f.179^v Bu
 426 Speciesque] Species quoque Bu specialissima F

De dupla superbipartienti tertias

Dupla superbipartiens tertias est proportio qua maior numerus, qui est 8, ad minorem, qui est 3 refertur, ut hic:

[Ex.32]

430 De dupla superbipartienti quintas

Dupla superbipartiens quintas est proportio qua maior numerus, qui est 12, ad minorem, qui est 5 refertur, ut hic:

[Ex.33]

De dupla supertripartienti quartas

435 Dupla supertripartiens quartas est proportio qua maior numerus, qui est 11, ad minorem, qui est 4 refertur, ut hic:

[Ex.34]

De dupla supertripartienti quintas

Dupla supertripartiens quintas est proportio qua maior numerus, qui est 13, ad minorem, qui est 5 refertur, ut hic:

[Ex.35]

- 427 om. BuBo Superbipartiens BrF: Superbipartiente G
 429 (8) refertur trf. G ut patet in sequenti exemplo V:
 ut hic patet Bu: (3) ut patet hic G 430 om. BuBo
 430 De om. G: f.109^v Br: f.15^v F Superbipartiens BrG
 432 qui est 12 in marg. Bo ut patet in presenti exemplo V:
 ut hic patet FG 433 om. BuBo De om. G Super-
 tripartiens FG 435 (minorem) numerum add. G ut hic
 patet VF: ut patet in sequenti exemplo Bu: ut sequitur
 superius in exemplo sequenti G 436 om. BuBo De om. G
 436 Supertripartiens FG 438 numerus om. F ut patet in
 sequenti exemplo V: ut hic in presenti exemplo uides Bu:
 ut in exemplo subsequenti G

De dupla superquadripartienti quintas

440 Dupla superquadripartiens quintas est proportio qua maior
 numerus, qui est 14, ad minorem, qui est 5 refertur, ut hic:

[Ex.36]

Liber secundusCapitulum 1^m

445 De proportionibus inequalitatis que fiunt
 per relationem mincris numeri ad maiorem

Quin immo sicut per 5 predicta inequalitatis genera numeri
 maiores, ut ostensum est, ad minores referuntur, ita econuerso
 per ea minores ad maiores referri poterunt. In quo animaduertas
 nec nomina ipsorum generum nec suarum specierum immutari,
 450 preterquam per modum compositionis cuilibet 'sub' preponetur,
 ut submultiplex, subsuperparticulare, subsuperpartiens, submultiplex
 superparticulare, submultiplex superpartiens, subdupla,
 subsesquialtera, subsuperbipartiens, subsuperbipartiens tertias,

439 om. BuBo De om. G Superquadripartiens G
 441 (minorem) numerum add. G hic erased V (ut) patet
 hic in exemplo subsequenti G 442-445 Finit primus
 liber. nunc incipit liber secundus de proportionibus
 ... maiorem. Et capitulum primum f.180^v Bu: om. Bo:
 Explicit liber primus:- Incipit Secundus de proportionibus
 ... maiorem Capitulum 1m F: Explicit liber primus.
 Incipit secundus tractatus de proportionibus ... maiorem
 et cetera/[f.198] De proportionibus ... maiorem liber
 secundus capitulum primum G: Liber f.110 Br
 446 immo] modo F predicta 5 G 447-448 ad ... ea
 minores om. F 448 minores] maiores Bo maiores]
 minores Bo 450 per f.16 Bo
 453-454 subsuperbipartiens tertias ... superbipartiens om. G

subdupla sesquialtera, subdupla superbipartiens, subdupla
 455 superbipartiens tertias, et sic de aliis. Diffinitio tamen
 cuiuslibet taliter fiet ut quod subiectum ibi fuit hic
 predicatum sit, et econtra.

Que rudibus magis ut innotescant premissa 5 genera cum
 suis speciebus appositis ceteras ad intelligendas me iudice
 460 sufficientibus diffinire exemplique gratia praticare
 faciliter proposui.

Capitulum 2^m

De genere submultiplici

Submultiplex genus est quo minor numerus ad maiorem relatus
 465 in illo multipliciter continetur precise; puta bis et erit
 subdupla, et cetera.

De subdupla

Subdupla est proportio qua minor numerus ad maiorem relatus
 in illo bis continetur precise, ut 1 ad 2 et cetera, sicut hic:

[Ex.37]

454 subdupla sesquialtera f.53 Bo 455 sic] si G
 456 taliter om. G 457 predictum ?Bo econtra] contra F
 458 ut magis Bu 460 praticare F 462 om. Bo : f.156^v V
 464 minor] maior Bo maiorem] minorem Bo
 466 et cetera om. Bo 467 om. BuBoG
 468 numerus f.53^v Bo 469 et cetera om. BuBoG
 469 (2) 2 ad 4, 4 ad 8, 3 ad 6 et sic de aliis ut hic G

470

Capitulum 3^m

De genere subsuperparticulari

Subsuperparticulare genus est quo minor numerus ad maiorem relatus in illo totus et eius insuper pars aliquota continentur; puta altera et erit subsesquialtera, et cetera.

475

De subsesquialtera

Subsesquialtera est proportio qua minor numerus ad maiorem relatus in illo totus et insuper eius altera pars aliquota continentur, ut 2 ad 3, 4 ad 6 et cetera, sicut hic:

[Ex.38]

Capitulum 4^m

480

De genere subsuperpartienti

Subsuperpartiens genus est quo minor numerus ad maiorem relatus in illo totus et insuper aliquae partes eius aliquote, unam facientes aliquantam, continentur; puta 2 et erit subsuperbipartiens, et sic de aliis.

485

De subsuperbipartienti

Subsuperbipartiens est proportio qua minor numerus ad

470-471 om. Bo 472 minor] maior Bo 473 (illo) semel add. G
 473 insuper eius G continentur om. G : continentur all MSS
 474 et cetera om. BoG 475 om. Bo 476 Subsesequialtera om. F
 477 (totus) semel add. G 478 continentur all MSS
 478 sicut hic om. Br sicut hic] ut hic F : de aliis G
 479-480 om. Bo : [479] f.110^v Br 482 (totus) semel add. G
 482 partes om. Bo 483 unam ... continentur om. Bo
 483 aliquantam] aliquotam G 484 superbipartiens G
 484 et sic om. Bo 485 om. Bo Capitulum 5^m add. F

maiolem relatus in illo totus et insuper 2 partes eius aliquote,
 unam facientes aliquantam, continentur, ut 3 ad 5; ex quibus
 subsuperbipartiens tertias constituitur. Et ita ceteras species
 490 specialissimas huiusmodi generis componas et iuxta formam
 sequentem prudenter diffinias:

De subsuperbipartienti tertias

Subsuperbipartiens tertias est proportio qua minor numerus,
 qui est 3, ad maiorem, qui est 5 refertur, ut hic:

[Ex.39]

495

Capitulum 5^m

De genere submultiplici superparticulari

500

Submultiplex superparticulare genus est quo minor numerus
 ad maiorem relatus in illo multipliciter et insuper eius una
 pars aliquota continentur; puta altera et erit subdupla
 sesquialtera, et sic de aliis.

487 (totus) semel add. G eius f.157 V
 488 aliquantam] aliquotam G continentur Br
 489 constituuntur F 490 specialissimas] subalternas BoFG
 490 huiusmodi] huius F componas f.54^v Bo iusta F
 492 om. Bo subsuperbipartiens Br: subsuperbipartiente G
 493 Superbipartiens Bo 494 ut insequenti patet exemplo Bu:
 ut patet hic G 495 om. Bo 6^m F 496 om. BoF
 496 superparticulare Br 498 (multipliciter) continentur trf. Bu
 499 continentur BrVBoFG

De subdupla sesquialtera

Subdupla sesquialtera est proportio qua minor numerus ad maiorem relatus in illo bis et eius insuper altera pars aliquota continentur, ut 2 ad 5 et cetera, sicut hic:

[Ex.40]

505

Capitulum 6^m

De genere submultiplici superpartienti

510

Submultiplex superpartiens genus est quo minor numerus ad maiorem relatus in illo multipliciter et insuper aliquae partes eius aliquote, unam facientes aliquantam, continentur; puta bis et 2 et erit subdupla superbipartiens, et sic de aliis.

De subdupla superbipartienti

515

Subdupla superbipartiens est proportio qua minor numerus ad maiorem relatus in illo bis et insuper 2 partes eius aliquote, unam facientes aliquantam, continentur, ut 3 ad 8; ex quibus subdupla superbipartiens tertias efficitur. Et sic huiusmodi

501 om. BuBo 502 Subdupla f.55 Bo 503 insuper eius G
 504 continetur all MSS (ut) 3 ad 7 et sic de aliis ut hic Bo :
 2 ad 5, 3 ad 7 et cetera sicut hic F: 3 ad 7, 6 ad 14 et sic
 de aliis ut patet intuenti exemplum hic inferius positum G
 504 et cetera om. Bu sicut hic om. BrV 505 om. Bo 7^m F
 506 om. Bo De submultiplici superpartienti genere Bu
 507 superbipartiens Bo 508 (insuper) eius trif. Bo
 508 aliquae] aliquo V partes om. Bo 509 aliquantam]
 aliquotam G continetur Bo 510 superpartiens BoFG
 510 (superbipartiens) et cetera G 511 om. Bo Subdupla
 superbipartiens Capitulum septimum G Capitulum VII add. VBu :
 Capitulum 8^m add. F 512 f.55^v Bo 513 maiorem]
 minorem F 514 aliquantam] aliquotam G
 515 subdupla f.111 Br

generis relique species specialissime componantur secundumque
formam sequentem diffiniantur:

De subdupla superbipartienti tertias

Subdupla superbipartiens tertias est proportio qua minor
520 numerus, qui est 3, ad maiorem, qui est 8 refertur, ut hic patet:

[Ex.41]

Liber Tertius

Capitulum 1^m

Quedam circa proportiones consideranda

Tractato particulariter de generibus proportionum inequalitatis
525 cum quibusdam suis speciebus, necessarium arbitror quedam de hiis
generaliter annotare, uidelicet qualiter, quando et ubi proportiones
huiusmodi signande sint.

Capitulum 2^m

Qualiter proportiones signande sint

530 Quoad primum, ut scilicet scias qualiter proportiones signare

516 specialissime] subalterne FG -que om. G
517 diffiniuntur Bo et cetera add. G 518 om. BuBo
518 De om. G Supdupla superbipartiens tertias G
520 (3) refertur trf. G patet om. BoFG [After Ex.41:
Explicit liber secundus. Incipit tertius F] 521 om. F
521-523 om. Bo 521 (TERTIUS) et add. Bu 523 (proportiones)
generaliter add. VF 524 Tractato f.56 Bo generalibus V
525 his VBuFG 526 qualiter f.17 F 528-529 om. Bo
529 (proportiones) designari debeant F 530 primam V
530 scilicet ut G signari F: assignare G

debeas, omnis proportio cyphris recte signatur, que quidem
hoc habent proprii quod numerum significant, ut 1, 2, 3, 4,
5, 6, 7, 8, 9; et hec simplices. Composite uero sunt infinite,
ut 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21 et cetera;
535 30, 31 et cetera; 40, 41 et cetera; 50, 51 et cetera; 60, 61
et cetera; 70, 71 et cetera; 80, 81 et cetera; 90, 91 et cetera;
100, 101 et cetera. Natura earum itaque cyphrarum est quod si
una alteri quantauis multiplicatione iungatur, semper ipsius
ualor decuplatur; unde uersus:

540 Vnum prima, secunda decem, dat tertia centum,
Quarta dabit mille, millia quinta decem.

Qui quidem ordo retrogradus est, ut hic: 231471. Preterea
quotiens ante uel inter cyphras 0 semel aut pluries ponitur, non
numerum sed augmentum numeri tanquam cyphra denotat, ut hic:
545 700; 3050. Igitur si maior numerus ad minorem referatur, tu
compositor cyphram illius superponas, istius autem supponas;
si uero econtra minor ad maiorem sit relatus, cyphra illius
superponatur ac istius supponatur, ut hic:

[Ex.42]

531 recte bis V 534 10 f.182^V Bu 534-537 22 ...
32 ... [etc.; 82 om.] 102 add. G 537 100 ... et
cetera om. Bo itaque earum Bu est f.199^V G
538 semperque G 539 unde om. F 542 21471 BoF
542 ut hic: 231471 om. G 544 numerum f.158 V
545 (hic) 35700, 305070 VBuFG: 305070 Bo 546 autem] aut G
547 relatus sit Bu 548 ut patet in presenti exemplo V:
ut hic exemplum F: ut patet hic et cetera G

Ab hac tamen regula, si compositor uelit, dupla et
 550 sesquialtera excipiuntur, namque pro signo etiam minime illius
 ac omnes note istius, ut suis preostensum est locis, quouis
 colore implentur aut in oppositum aliarum uacue dimittuntur.
 Item nonnulli ueteres et istas et alias proportiones non cyphris,
 immo nominibus propriis signare uoluerunt, ut hic:

[Ex.43]

555 Quod mihi non placet si iuxta commune prouerbium 'quod
 breuius fit melius fit'; et quid ineptius est ordine longo
 litterarum aut sillabarum designare quod 2 cyphrunculis poterit
 agnosci? Sunt et alii et fere omnes qui maximo errore ducti se
 penitus expertes arithmetice manifestantes una tantum cyphra,
 560 uidelicet eius numeri qui ad alium refertur omnes quas praticant
 proportiones signant, ut hic:

[Ex.44]

Et hoc nihil magis ab arithmeticiis a quibus proportiones
 accepimus alienum, signo pertinenti numero per se, id est sine
 relatione aliqua constituto, numerum ad aliquid, id est qui relative
 565 ad alium comparatur, tantummodo signare. Preterea si uerbi gratia

549 Ab f.111^V Br 550 namque Bu 552 dimittantur G
 553 Item f.133 Bu 554 ut hic patet F: sicut dicitur hic factum esse
 in exemplo subsequenti G 555 Quod f.158^V V iuxta
 commune] in ista ratione G 557-558 quod ... agnosci om. Bo
 558 Sunt f.58 Bo 560 praticant BoF 561 ut hic patet V:
 ut patet in sequenti proximo exemplo Bu: ut sequitur
 superius G 562 (magis) est add. VBuBoG 563 pertinenti f.112 Br
 564 numerum] numero Bo 565 tantummodo f.58^V Bo

2 aut 3 tantum notis aliquibus preponamus, quom et 2 ad 1, et
 2 ad 3, et 2 ad 4, et 3 ad 2, et 3 ad 4, et 3 ad 5, et sic de
 aliis possimus referre, cur potius esse duplam quam
 subsesquialteram, aut subduplam sesquialteram quam subsesquiterciam,
 570 aut subsuperbipartientem tertias, aut aliam quamuis proportionem
 ex hiis numeris practicabilem intelligimus? Propter consuetudinem,
 dicunt, qua et apud priscos et apud modernos per unicas has
 cyphras, scilicet 2 et 3, dupla et sesquialtera significantur.
 Quibus respondeo supplendum esse duces cecorum et cecos a claritate
 575 ueritatis scientie proportionandi multum errantes et non optimos
 artis nostre preceptores eorumque perspicacissimos imitatores, ex
 quibus fuit ille Binchois qui sua compositione iocundissima nomen
 sibi peperit eternum; nempe sesquialteram (libro teste regio) in
 suo 'Patrem' autenti triti irregularis ita decentissime signauit:

[Ex.45]

580 Alii uero pro signo duple signum temporis imperfecti minorisque
 prolationis cum tractulo traducto, accelerationem mensure, ut
 premissum est, denotante, quo cantus uulgariter 'ad medium' dicitur,
 tantummodo ponunt, ut hic:

[Ex.46]

566 pro/ponamus Bo quom] cum BoG et 2 ad 1 et om. Bo
 566 et 2 ad 1 om. F (1) et om. Br 567 (ad 3) et om. G
 567 (ad 4) et 2 ad 5 add. BoF 568 possumus BoG 569 aut f.200^V G
 570 subsuperbipartiens Bo: subsuperbipartienti F
 571 his VBuF numeris om. G intelligemus VBuBoFG
 575 et f.59 Bo 577 Binchois ?Bu: bynchois F iucundissima Bu:
 iocundissimum Bo 578 (peperit) in add. G
 578 sesquialtera G (regio) supple capelle regis Sicilie add. G
 579 irregulares F recentissime ?V (signauit) ut hic add. F:
 ut sequitur in exemplo subsequenti add. G
 580 Alii f.159 V: f.18 F 582 quo cantus] qui tractatus
 quotatus G 583 ut hic patet V: ut hic sequitur in
 exemplo subsequenti G

Quod ut De Domarto et Faugues in missis 'Spiritus almus'
 585 et 'Vinus' ita signantibus placeam, tolerabile censeo propter
 quandam equipollentiam illius proportionis ac istius prolationis;
 dum enim aliquid ad medium canitur, 2 note sicut per proportionem
 duplam uni commensurantur. Ast quidam signo prolationis maioris
 et temporis perfecti uel imperfecti sesquialteram signant, ut
 590 patet in sequenti:

[Ex.47]

Et alii eodem signo temporis imperfecti et prolationis
 maioris subsesquiterciam, ut hic:

[Ex.48]

Quod licet faciant Le Rouge et Puylois in missis 'Mon cuer
 pleure' et in quodam 'Et in terra' plagalis autentici triti
 595 irregularis, tamen est intolerabile; non enim sesquialtera uel
 subsesquitercia et hec prolatio equipollent, quom una semibreuis
 prolationis maioris tres minimas ualens non sit uni aut duabus
 semibreuibus minoris commensuranda, immo semibreui et minime,
 ut patet per Dufay in suo 'Et in terra' de Sancto Anthonio, sic:

[Ex.49]

584 Quod f.59^V Bo dormato Bo De ... Faugues om. G
 585 Vinus] Vnius VBu?BoF: ut G 587 cantatur F
 587 sicut] sic Bu 588 unius mensurantur BrV Ast] sicut Bo
 588 (quidam) signant add. Bo 589 sesquialteram om. Bo
 589-590 ut hic VBoF: ut in sequenti exemplo Bu: ut patet hic G
 592 (subsesquiterciam) signant add. Bu sicut hic Bo: prout
 patere potest in exemplo subsequenti G 593 Quod f.159^V V
 593 Le Rouge ... Puylois om. G le ronge ?F Puylois Bu:
 Puylois Bo: pyullois F Mon] modo F coeur VBu: couer Bo
 594 pleur Bo: pleine^G plagalii F autentici triti] autentrici F
 595 irregularis f.60^V Bo enim] tantum Bo 596 sexquitercia F
 596 he F quom] cum BoG 597 ualens tres minimas G
 598 commensurandam Bo 599 per Dufay om. G Dufai Bu [et subseq.]
 599 sic om. Bo sicut hic V: ut hic Bu: (Anthonio) Exemplum
 sequitur. hic [hoc?] uerte folium et inuenies et cetera G

600 In quoquidem signo quom isti tres famosissimi compositores
dissentiant, Dufay potius quam aliis crede, quorum primus omnium
proportionantium arrogantissimus, nam Anglorum errore labefactus
nullas proportiones sciens omnes precipit; secundus autem
simplicissimus est.

605 Multi uero per predictum temporis imperfecti maiorisque
prolationis signum taliter reuersum \ominus sesquialteram, quod
etiam deterius est per impletionem notarum denotabilem, ut
Barbingant in suo 'Et in terra' autenti prothi mixti, et sesquiterciam
per signum temporis imperfecti minorisque prolationis similiter
610 sic reuersum \circ , ut illi quos nominare uereor, signare non
erubescunt. Sed mihi deprecor parcant, quoniam hec signa adeo
friuola, adeo erronea adeoque ab omni rationis apparentia sunt
remota ut nec exemplo digna crediderim.

Capitulum 3^m

615 Quando proportiones signande sint

Quoad secundum, uidelicet quando proportiones signande sint,

600 quom] cum BoG famosissimi f.61 Bo 601 Duffay Bo
601 po/tius f.113 Br 603 precepit Bo 606 reuersio G
608 Barbingant om. G barbinguant F (autenti) id est
primi toni add. G 610 illis Bo quos f.61^v Bo
611 erubescerunt BrVBoF (signa) scilicet add. G a deo Bo
611-612 adeo friuola om. Bo 612 erronea] errore F sint G
613 crediderim digna F 614 om. Bo 615 sint signande G
615 sunt Bu 616 Quoad] Quoniam ad Bo

more maiorum laudanda ratione potitorum statim ex quo proportionem
 aliquam inequalitatis edere uolueris eam immediate signare
 teneris, ad differentiam quidem proportionum equalitatis, que
 620 sine signo tales (ut premisimus) esse iudicantur. In quo
 De Domarto pluries in missa 'Spiritus almus' intolerabiliter
 peccauit; nam in primis partibus 'Et in terra', 'Patrem' et
 'Sanctus' supremum et contratenores per relationem ad tenorem
 ex dupla confectos sine signo, ac si equaliter eos constituisset,
 625 indiscrete reliquit, ut hic:

[Ex.50]

Quod autem hic dupla sit facillime probatur, quoniam 2
 corpora ad 1, uelut intuenti patet, comparantur; nec eo quod pars
 primaria scilicet tenor per prolationem maiorem, partes uero
 secundarie scilicet supremum et contratenores per minorem canuntur
 630 per equiualentiam excusari poterit, si una maioris prolationis
 minima non 2 minoris, immo soli sit commensuranda, ut per Dufay
 patet in exemplo capituli precedentis. Quemquidem De Domarto si
 in hoc errore Regis, Caron, Boubert, Faugues, Courbet aliique

618 redere V 620 premissimus BoF: premissum G esse] est G
 621 De Domarto om. G de dormato Bo intolerabiliter f.62 Bo
 622 nam f.160 V 623 Sancto V 624 sine signo] signo signo Bo
 624 constituissent Bo 625 indiscrete f.185^v Bu ut hic
 patet BoF: ut patet in exemplo subsequenti G
 626 sit] sic G 627 uelut f.62^v Bo 628 scilicet om. Bo
 629 supremum] discantus G 630 equiualentiam] equipollentiam BuG
 630 prolationis f.19 F 631 minima] mima ?G non 2] uero Bo
 632 capitali F Quequidem Bo De Domarto om. G de dormato Bo
 633 errore f.113^v Br Regis ... Courbet om. G
 633 Boubert] Houbert Bu: bandert [boudert?] F faugus F
 633 Corbetis Bo

plurimi, ut in eorum operibus uidi, sint imitati, non miror,
 635 quom illos minime litteratos audiuerim; et quis sine litteris
 ueritatem huius non solum sed cuiusuis scientie liberalis attingere
 ualebit? Sed eis fuisse pares in missis 'De plus en plus' et
 'Lomme arme' Okeghem et Busnois, quos competenter constat
 latinitate peditos, non mediocrem pectori nostro admirationem
 640 incutit. Quid enim admirabilius est quam uidentes a uia cecitatis
 ingredi? Sed quoniam in tali eorum componendi modo (si ita
 signaretur O_1^2 , prout ars requirit), difficultas pronuntiationis,
 immo totius melodie destructio propter nimiam uelocitatem oriretur,
 melius tenori canon apponeretur, scilicet 'Crescit in duplo' uel
 645 equiualens, sicut laudabiliter fecit Dufay in missa 'Se la face
 ay pale'.

Capitulum 4^m

Vbi proportiones signare debeamus

Quoad tertium, scilicet ubi, id est qua parte et quo loco
 650 proportiones istas signare debeamus, dicendum quod si 2 aut 3 aut

634 imitandi Bo : mutati G 635 quom] cum BoFG
 635 litteratos minime G 636 liberalis] litteralis Bu
 637 de plus emplus F 638 leone arme F arme f.63 Bo
 638 Cckegehme Bu : Ohegem F Ckeghem et Busnois om. G
 638 quos] quo F competenter om. F 639 nostro om. G
 640 Quid f.186 Bu mirabilius Bu uidens G
 645 Duffay Bo (missa) que dicitur add. Bo 646 pa Br
 646 ay palle V : ai palle Bu : e palle Bo 647-648 om. Bo
 650 debeamus f.63^v Bo quod] Quid ?G

plures sint partes in aliquo opere composito, siue partes
 secundarie sint unica proportione siue diuersis ad primariam
 proportionate, secundum ipsius respectum debent signari et
 sine medio ut propius possint prothonote proportionis signa
 655 preponi, sicut hic:

[Ex.51]

Est autem primaria pars totius compositi cantus fundamentum
 relationis quam primo factam ut principalem cetera respiciunt;
 et hec frequentius immo fere semper tenor est, ita quidem dictus
 quasi ceteras partes sibi subditas tenens. Hoc patet per infinitos
 660 cantus, quorum si tenor pretermittatur cetera partes adinuicem
 discordantes difformiter et acerbe nostras aures offendunt.
 Interdum uero suprema pars primaria est, scilicet dum alicui alto
 cantui simpliciter composito unam aut plures addimus partes, ut hic:

[Ex.52]

Vel dum supra supremum cuiusuis cantus compositi aliam partem
 665 nouam edimus, ut hic:

[Ex.53]

Contratenor autem raro uel nunquam primaria pars est; si
 tamen supra quemuis cantum precompositum aliquid operari uoluerimus,

651 aliquo f.160^V V 652 secundarie] primarie F sint] siue FG
 652 primam G 653 respectu BrF 654 proprius VBoFG possent V
 654 prothonate ?Bo proportioni Bu 655 ut hic F: ut uides
 per exemplum G 657 facta F respiciunt f.64 Bo
 658 hec] hoc G est Tenor G 659 tenes F
 661 difformiter] differuntur G 663 ut in sequenti patet
 exemplo Bu: ut hic patet per exemplum F: ut sequitur hic
 in exemplo subsequenti G 664 Vel f.64^V Bo supra] super ?F
 664 (cantus) multipliciter add. BoF 665 edimus] addimus G
 665 ut hic patet V: ut hic sequitur in exemplo subsequenti G
 666 si f.161 V 667 supra] super BoF cantum om. BoF

primariam efficiemus, ut hic:

[Ex.54]

670 Secundarie partes sunt omnes primariam tanquam relationis
fundamentum principaliter respicientes.

Ab hiis uero tribus pariter articulis Busnois unicus dissidet,
qui suas emyolias etiam per impletionem notarum designatas
suppositione istius cyphre 3 iterum et iterum signat, ut patet in
isto moteto suo 'Animaduertere':

[Ex.55]

675 In quo superfluous quia pro signo sufficit notarum impletio,
diminutus quia licet signo cyphrali indigeret unica cyphra non
satisfaceret, et inordinatus quia quod preponendum est supponit
cunctis esse perhibetur.

Capitulum 5^m

680 Considerandum est in quibus modo, tempore
et prolatione proportionales fiant

Deinde notandum est quod circa quamlibet proportionem debemus
considerare in quo modo, in quo tempore et in qua prolatione fiat;
nam quedam proportionales binarie sunt, ut dupla, quadrupla et cetera,
685 quedam ternarie, ut tripla, sesquialtera et cetera, quedam utraque,

668 primarium Bo: primarii F ut hic om. BoF ut hic in
exemplo subsequenti G 669 (Secundarie) uero add. Bu
669 Secundarie f.65 Bo 671 his VBuF pariter tribus F
671 Busnois om. G Busnoys Bo 672 qui f.187 Bu
674 moteto] carmine Bo Animaduertere om. Bo (Animaduertere)
cuius passus hic pro exemplo ponitur add. G
676 diminutus om. G indigerent VBoF 677 satisfaceret]
sufficeret G proponendum F supposuit G 679-681 om. Bo
680 est] esse VBuF 682 Deinde f.65^v Bo qualibet V
683 considerari Bo (modo) in f.114^v Br

ut sextupla, sesquiquinta et cetera, quedam neutre, ut sesquiquarta,
 superbipartiens tertias et cetera. Non tamen naturam quantitatum
 in quibus fiunt immutare possunt; immo qualiscumque proportio sit,
 siue binaria siue ternaria siue utraque siue neutra, semper note
 690 iuxta perfectionem aut imperfectionem earum per respectum signi
 modalis, temporalis et prolationis sub quo consistunt computande
 sunt, ut hic:

Dupla et sesquialtera in utroque modo perfecto,
 tempore imperfecto et prolatione minori

[Ex.56]

695 Dupla, sesquialtera, sesquitertia et subsesquialtera
 in utroque modo imperfecto, tempore perfecto,
 prolatione maiori et minori

[Ex.57]

In hoc De Domarto multotiens in missa 'Spiritus almus' defecit;
 nam dupla sub signo temporis perfecti composita notas per tempus
 700 imperfectum computandas admisit, et hoc sic:

[Ex.58]

Atque non obstantibus Busnois et Regis in missis 'Lomme arme'

687 superbipartiens f.203^v G 688 sit om. F
 689 trinarria F (neutra) -que sit add. F 691 temporalis f.66 Bo
 692 (sunt) ut patet in sequenti exemplo: in sequentibus patet
 exemplis Bu 694 perfecto G (minori) ut patet hic add. G
 695 De (Dupla) add. Bu Dupla f.66^v Bo 697 (minori) ut patet
 hic in exemplo subsequenti G 698 In f.20^v F
 698 De Domarto om. G de dormato Bo 699 (notas) ac add. Bo
 700 computando Bu (sic) datur exemplum et cetera G
 701 Busnois et Regis om. G Busnoys BoF

et per omnia sequentibus illum excusari non poterit eo quod
 in huiusmodi partibus misse modus minor sit perfectus idque
 circulus perfectus cum cyphra 2 denotet, quoniam circulus ipse
 705 perfectus (ut per opera etiam eorum patet infinita) non signum
 est modi, immo temporis perfecti; cyphra uero 2 (licet diminute
 secundum eos) duplam designat. Modus autem minor perfectus
 per prepositionem aut interpositionem pausarum tria occupantium
 spatia rationabiliter signatur, sicut Eloy, quem in modis
 710 doctissimum accepi, in missa 'Dixerunt discipuli' fecit. Hinc
 taliter partes huiusmodi signande sunt:

[Ex.59]

Preterea plusquam semel idem De Domarto in predicta missa
 'Spiritus almus' circa hec errauit, quom notas sesquialtere sub
 signo prolationis minoris constitute quasi prolatio maior esset
 715 numerari uoluit, ut hic:

[Ex.60]

Et eodem signo Cousin in missa 'Nigrarum' per tempus perfectum
 ipsam etiam proportionem sesquialteram notauit, ut hic:

[Ex.61]

702 peromita ?F omnia f.67^V Bo (illum) eo quod excusari non
 poterit (in) Bo eo f.188^V Bu 705 etiam om. G 706 est om. G
 707 imperfectus Br 708 occupantur Bo: occupantes F
 709 Eloi Bu 711 huiusmodi] huius F signande f.68 Bo
 712 De Domarto om. G de dormato Bo missa f.115^V Br
 713 quom] cum BoG 715 ut hic probatur V: ut hic uides Bu:
 sicut hic Bo: ut hic patet F: ut hic sequitur in exemplo
 subsequenti G 716 Et f.162^V V Cousin om. G
 716 Coussin Bo Nigrarum] Nisi granum G 717 ipse G
 717 ut hic sequitur G

Itaque consideremus differentiam istorum non parue
auctoritatis compositorum. Sub una et eadem signatione primus
720 scilicet De Domarto semibreues perfecit et breues imperfecit,
secundus scilicet Cousin econuerso semibreues imperfecit et
breues perfecit. Alterum errasse necessarium est. Et reuera
uterque defecit: De Domarto in signo prolationis, Cousin in
temporis, et ambo in proportionis. Debat enim De Domarto,
725 quom ibi prolatio maior sit, taliter signare $\odot \frac{3}{2}$; Cousin uero,
quia tempus perfectum est, sic $\bigcirc \frac{3}{2}$. Consulo tamen ut cuilibet
proportioni si non mediate quantitas sibi similior immediate
presignetur, ut puta binarie modus imperfectus, tempus imperfectum
et prolatio minor, ternarie modus perfectus, tempus perfectum
730 et prolatio maior, utrique uero et neutre indifferenter.

Capitulum 6^m

Qualiter intelligendum sit aliquas notas
ad alias referri

Item quia per quamuis proportionem aliquae note siue equaliter
735 siue inequaliter ad alias simpliciter referri dicuntur, intelligendum

718 Itaque] Atque f.68^v Bo : f.205 G 719 assignatione Bo
720 scilicet f.189 Bu Domarto om. G dormato Bo
721 Cousin om. G 723 De Domarto om. G dormato Bo
723 (Cousin in) signo add. Bo 724 (proportionis) signo add. Bo
724 debeat F De Domarto om. G dormato Bo
725 sit] fit G (signare) uero add. G $\odot \frac{3}{2}$ F Cousin
uero om. G 726 $\bigcirc \frac{3}{2}$ VF Consulo f.69 Bo Consulo] Considero F
729 minor] maior Bo (tempus) imperfectum F
730 uterque F neutri Bu 731 om. Bo 734 quia] quod VBoF
734 quamuis] quamlibet BoF 735 inequaliter f.21 F

est ut sint eiusdem ualoris; puta dum 3 semibreues ad 2
 comparantur, si quelibet illarum ualet 2 minimas, quelibet
 istarum etiam 2 ualere debet. Et quamuis note proportionaliter
 relate sint unius quantitatis et note ad quas referuntur alterius,
 740 iste tamen per quandam suppositionem secundum quantitatem
 illarum erunt computande. Aliter enim sepenumero falleremur;
 nempe si uerbigratia cupientes sesquialteraliter 3 ad 2 referri
 3 breues temporis imperfecti contra 2 perfecti componeremus, non
 sesquialteram, immo nec proportionem aliquam inequalitatis, sed
 745 equalitatis uidelicet 6 ad 6 efficeremus, ut hic:

[Ex.62]

Nec si econuerso 3 breues temporis perfecti ad 2 imperfecti
 referantur sesquialtera conficietur, sed dupla sesquiquarta;
 erunt enim 9 ad 4 eiusdem prout decet ualoris. In quo Dufay in
 suo 'Qui cum Patre' de Sancto Anthonio mirabiliter errauit, nam
 750 ibi proportionem ipsam scilicet duplam sesquiquartam, quoniam 3
 breues perfectas ad 2 imperfectas retulit signo quo ipse ac fere
 omnes alii sesquialteram, licet diminute, signant signare uoluit,
 ut hic patet:

[Ex.63]

736 est om. F 737 si f.69^V Bo 741 enim] uero G
 742 nempe] nam F 743 (2) temporis add. G
 743 (perfecti) temporis add. Bu 744 sesquialtera G
 745 efficeremus om. G ut hic patet in exemplo subsequenti G
 746 Nec f.116 Br : f.70 Bo 747 re/ferantur f.163 V
 748 Dufay om. G Duffay Bo 749 Sancto f.189^V Bu
 751 perfectas om. G 2] tres G 752 diminue F
 752 signare] designare F 753 patet om. VF Et hoc sic Bo :
 ut hic enim patet in exemplo sequenti folio uerso et cetera.
 Verte folium et Inuenies exemplum sequens G

755 Quoquidem ita signasse debuit O^9_4 , nam non sesquialtera,
 immo, ut premisimus de seque patet, dupla sesquiquarta est.

Capitulum 7^m

De numero et eius partibus, quantum ad
 intelligendas proportiones
 necessarium est

760 Finaliter, eo quod necessarium sit cupienti proportiones
 intelligere aliqua de numero scire, pauca que ad hoc necessaria
 mihi uisa sunt ostendere proposui, et ab ipsius numeri diffinitione
 proficisci.

765 Vnde numerus est multitudo ex unitatibus constituta, ut
 2, 3, 4, 5, 6, 7, 8, 9, 10 et cetera; neque 1 proprie numerus
 est, sed materia numeri et elementum arithmetice, sicut unisonus
 musice, punctus geometrie et instans astrologie. Omnis uero
 numerus aut est par aut impar. Numerus par est ille qui in duas
 partes equales diuidi potest, ut 2, 4, 6, 8 et cetera. Numerus
 770 impar est ille qui in duas partes equales diuidi non potest,
 ut 3, 5, 7, 9 et cetera. Preterea omnis numerus, quom sit quoddam
 totum, ex diuersis partibus est compositus. Quequidem partes
 aut sunt aliquote aut aliquante. Pars aliquota numeri est illa
 que pluries sumpta reddit suum totum precise, ut 1 est aliquota

754 Quodquidem VBuBoF Hoc quidem G O^9_4] 9
 754 non] nota Bu 755 premissimus Bo
 756-805 om. BoF 756 om. Bu 769 8 om. G 770 (potest)
 (absque fractione) add. G 771 3 om. G quom] cum G
 774 sumpta f.190 Bu 774-775 (est) pars aliquota de 4 G

775 pars 4, quoniam 1 quater sumptum precise 4 reddit. Pars aliquanta
 numeri est illa que pluries sumpta suum totum excedit aut ad
 illum non peruenit, ut 3 sunt pars aliquanta 8, quoniam si 3 ter
 sumantur 9 reddunt, et sic 8 excedunt; si uero bis tantum 8, et
 sic ad 8 non perueniunt. Preterea omnis numerus ternarius, id est
 780 qui per tria numeratur, secundum musicos est perfectus, ut 3, 6,
 9, 12 et cetera. Cuius ratio est eo quod ad quantitates perfectas,
 scilicet modum utrumque perfectum, tempus perfectum et prolationem
 maiorem, pertineat. Et omnis numerus binarius, id est qui per duo
 numeratur, est imperfectus, ut 2, 4, 6, 8, 10, 12 et cetera. Cuius
 785 ratio est eo quod ad quantitates imperfectas, scilicet modum
 utrumque imperfectum, tempus imperfectum et prolationem minorem,
 pertineat. Et quoniam 6, 12 et similes numeri sunt ternarii et
 binarii, quia per 3 et per 2 numerantur, possunt diuersis respectibus
 esse perfecti et imperfecti, perfecti quidem sub quantitatibus
 790 perfectis et imperfecti sub imperfectis. Preterea omnis numerus
 aut est per se aut ad aliquid. Numerus per se est ille qui sine
 aliqua relatione constituitur, ut 1, 2, 3, 4, 5 et cetera. Numerus
 ad aliquid est ille qui relative ad alium comparatur, ut 2 ad 2,
 3 ad 3, 3 ad 2, 3 ad 4 et cetera. Horum autem numerum qui sunt

777 (sunt) pars aliquante de 8 G quoniam om. Bu
 777 (quoniam) si ter tres G 780 numerantur G
 780 numeratur f.163 V 782 tempus f.116 Br
 783 per f.206 G 784 numerantur G id (est) add. G
 784 8, 10, 12 om. G 786 (tempus) perfectum G [minorem]
 maiorem G 788-789 numerantur diuersis respectibus possunt
 esse G 790 (sub) quantitatibus add. G
 792 et cetera om. Br 793-794 (2 ad 2, 3 ad) 3 ... cetera om. Br
 794 3 ad 3, 3 ad 2 v.v. V 3 ad 2 ... cetera om. G
 794-797 Horum ... cetera om. G numerorum VBu

795 ad aliquid alii sunt equales, alii inequales. Numeri equales
sunt illi qui per equalitatem quantitatis adinuicem comparantur,
ut 2 ad 2, 3 ad 3 et cetera. Numeri inequales sunt illi qui per
inequalitatem quantitatis adinuicem comparantur, ut 2 ad 3, 3 ad 2,
3 ad 4, 4 ad 3 et cetera. Hinc istorum inequalium numerum alius
800 est maior, alius minor. Numerus maior est ille qui numerum ad quem
refertur excedit, ut si 3 ad 2 referantur illa in 1 excedunt ista.
Numerus minor est ille qui a numero ad quem est relatus exceditur,
ut si 2 ad 3 sint relata ab istis in 1 exceduntur illa. Et ex
huiusmodi numeris, scilicet qui sunt ad aliquid, omnis ut patet
805 superius proportio elicitur.

Capitulum 8^m

Huius operis conclusio

Hec quidem, clementissime rex, de proportionibus musicis
specialiter et generaliter, licet eas non summis rethorice coloribus
810 tinxerit, preter causas in prohemio positas tuus Tinctoris tractauit,
ut et Dei gratiam precibus eorum, si qui per ea proficiant, et tuum
fauorem assequi mereatur; quo et in presenti et in futuro seculo
bene beateque uiuere possit.

797 et cetera om. VBu 799 (3 ad 4) et add. Bu
799 numerorum VBuG 802 ad f.190^v Bu 804 (huiusmodi)
enim add. G numerus V que V 804-805 ut superius patet Bu
806 om. BuBo 7^m F 807 Huius om. BuG 808 quidem]
equidem VBuBoF musices G 810 preter] propter G
811 perficiant Bo et] ut F 812 mereatur f.71 Bo
813 (possit) AMEN Finis add. Bu: uale dixi Amen add. Bo:
Explicit proportionale musices F: Amen. Explicitus est
liber Scriptus Gandai per me M. Anthonium de aggere sancti
martini. Anno domini. M.V^c.IIII. prima die Aprilis. G

Example 1

Discantus

The Discantus score consists of three systems of staves. The first system has two staves with mensural notation, including a '2' above the second staff. The second system has two staves with mensural notation, including a '3' above the second staff. The third system has two staves with mensural notation, including a '2' above the second staff. A double bar line is present at the end of the third system.

Tenor

The Tenor score consists of three systems of staves. The first system has two staves with mensural notation. The second system has two staves with mensural notation. The third system has two staves with mensural notation, including a '2' above the second staff. A double bar line is present at the end of the third system.

Foliation

—

ClefsD: c1/5 V BuT: f4/5 Br(1.7) c4/5 BrMensuration

D: (1.7) 2 Bo

(2.9) 1 G

T: —

Miscellaneous

D: (1.8) [m] + p VF

2.10-11 lig. ob. F

/ continued

Example 2

Discantus

Tenor

Foliation

D: f.33 Bo

T: —

ClefsD: 2.5 \underline{g} 1/4 BrT: \underline{c} 2/4 BrMensurationD: $\left. \begin{array}{l} 3 \\ 1 \end{array} \right\} 3$ BoG

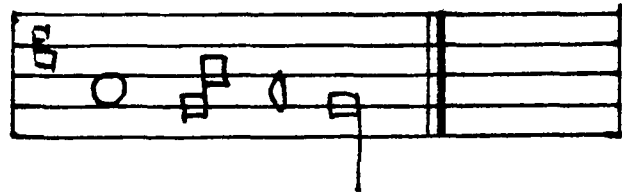
T: —

MiscellaneousD: 1.7 smb F
1.8-9 lig. c.o.p. FT: 1.3 \underline{c} Br

Discantus



Tenor



Foliation

D: f.34

T: —

Clefs

—

Mensuration

—

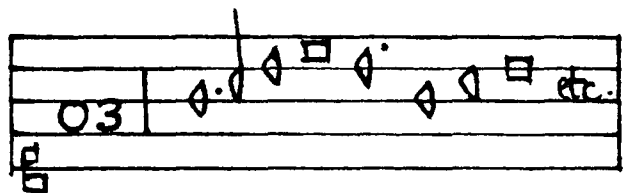
Miscellaneous

D: 1.5 smb Bo

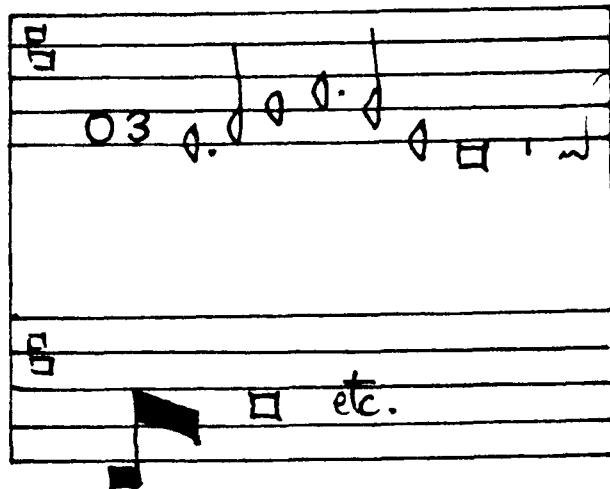
1.10 sb Bu: p add. Bo

Example 4

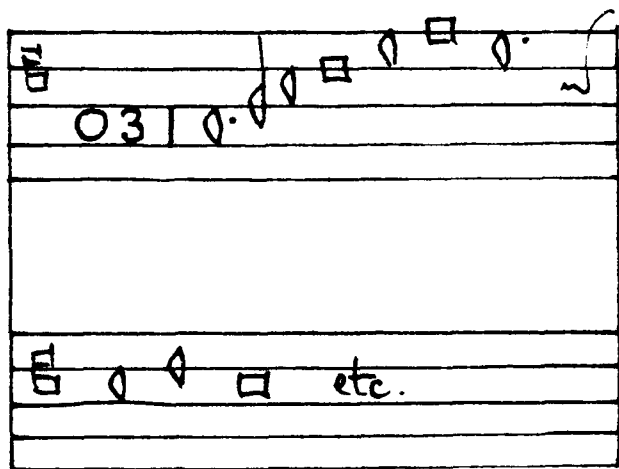
Supremum



Contratenor



Tenor

FoliationD: f.169^v Bu

T: —

Clefs

D: —

T: $\underline{c}3/4$ Br

CT: —

Mensuration

—

Miscellaneous

D: Supremum] Discantus FG
 lautre dantan add. BuG
 1.8 L Bo

/ continued

Example 4 (continued)

(Miscellaneous) T: 2.3 L Bo

CT: Contratenor] Contra F

1.5 smb Bo

(1.5) e smb add. Bo

Example 5

Discantus

Tenor

Foliation

D: —

T: f.189^v GClefsD: c1/4 BrT: 1.5 c3/4 BuMensuration

—

Miscellaneous

D: Discantus tit. om. F⁷
 2.2 smb Bo
 (2.2) d smb add. Bo

Discantus

Musical notation for the Discantus part. The top staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A '3' is written below the first three notes (A4, B4, C5). The bottom staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A '3' is written below the first three notes (F4, E4, D4). Both staves end with a double bar line.

Tenor

Musical notation for the Tenor part. The top staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bottom staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Both staves end with a double bar line.

Foliation

D: f.103^v Br: f.10^v F

T: —

Clefs

D: c1/4 Br

T: c3/4 Br

Mensuration

D: $\left. \begin{matrix} 3 \\ 1 \end{matrix} \right\} 3$ BoG

T: —

Miscellaneous

D: 1.1-2 unlig. Bo

T: 2.2 a Bo

Example 8

Discantus

Tenor

Foliation

—

ClefsD: $\underline{c}1/4$ Br
3.2 $\underline{g}2/4$ Br

T: —

Mensuration

—

MiscellaneousD: Discantus tit. om. F
1.4 smb ?F

T: —

NoteBr second line of Discantus begins at
(2.8) without (b') flat signature.

Discantus

The Discantus part is written on three staves. The top staff contains a series of notes, including a half note, followed by a group of sixteenth notes. The middle staff has a clef and a '5' above it, with notes below. The bottom staff has a clef and a '1' above it, with notes below. The piece ends with a double bar line.

Tenor

The Tenor part is written on two staves. The top staff has a clef and a 'b' below it, with notes above. The bottom staff has a clef and a 'b' below it, with notes below. The piece ends with a double bar line.

Foliation

D: 2.5 f.104 Br

T: f.190^v G

Clefs

D: c1/4 Br

T: (b) flat om. G

Mensuration

D: $\left. \begin{matrix} 5 \\ 1 \end{matrix} \right\} 5$ G

T: —

Miscellaneous

D: —

T: Tenor ac teuma [= neuma?] G

Example 10

Discantus

Tenor

Foliation —Clefs

D: $\underline{c}2/4$ Br: $\underline{c}3/5$ V: (b) flat om. F
 2.7 $\underline{c}1/4$ Br

T: —

Mensuration —Miscellaneous —

Example 11

Discantus

The Discantus score consists of three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The third system has a bass clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Tenor

The Tenor score consists of three systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a bass clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Foliation

D: —

T: f.172 Bu : f.11 Bo : f.191 G

Clefs

D: $\underline{c}2/6$ Bu
 (\underline{b}') flat add. F
 (2.8) $\underline{g}2/4$ Br

T: $\underline{c}4/4$ Br
 1.8 $\underline{c}3/4$ Br

Mensuration

—

Miscellaneous

D: 1.7 sb] m ; m Bo
 3.1 smb F
 (3.5) (\underline{f}) sharp add. F

T: —

Example 12

Discantus

Tenor

Foliation

—

ClefsD: $\underline{c}1/4$ Br : $\underline{c}2/6$ Bu1.4 $\underline{g}1/4$ BrT: $\underline{c}2/4$ Br : $\underline{c}3/6$ BuMensuration

—

Miscellaneous

D: 1.4-5 lig. ob. c.o.p. F

1.7 p om. F

1.9 smb F

2.1 p add. F

2.2 smb F

2.3 p add. F

2.6 Lb G

T: 2.3 void Bu

Discantus

The Discantus section consists of seven systems, each with two staves. The notation is as follows:
System 1: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 2: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 3: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 4: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 5: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 6: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 7: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
The piece ends with a double bar line.

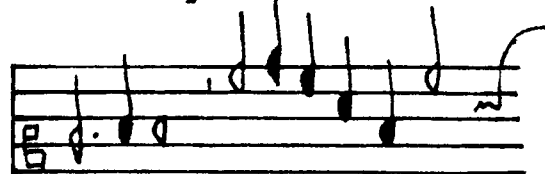
Tenor

The Tenor section consists of two systems, each with two staves. The notation is as follows:
System 1: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
System 2: Treble staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4). Bass staff has a whole note chord (F4, C4).
The piece ends with a double bar line.


/ continued

Example 13 (continued)Foliation D: 2.1 f.191^V GT: f.172^V BuClefs D: $\underline{c}1/4$ Br
2.9 $\underline{c}2/5$ Br
5.1 $\underline{c}1/5$ V
5.7 $\underline{c}1/5$ BuT: $\underline{c}4/5$ VBuMensuration D: ○ F

T: —

Miscellaneous D: 4.12-5.6] Bo thus:

4.13 m F

T: 2.4-5] $\underline{g}; \underline{b}; a$  Bo

Discantus

The Discantus section consists of five systems, each with two staves. The notation is as follows:
System 1: The upper staff contains a melodic line starting with a dotted quarter note followed by eighth notes. The lower staff contains a bass line with a whole note and a half note.
System 2: The upper staff continues the melodic line with eighth notes and a dotted quarter note. The lower staff continues the bass line with eighth notes and a dotted quarter note.
System 3: The upper staff continues with eighth notes and a dotted quarter note. The lower staff continues with eighth notes and a dotted quarter note.
System 4: The upper staff continues with eighth notes and a dotted quarter note. The lower staff continues with eighth notes and a dotted quarter note.
System 5: The upper staff continues with eighth notes and a dotted quarter note. The lower staff continues with eighth notes and a dotted quarter note, ending with a double bar line.

Tenor

The Tenor section consists of four systems, each with two staves. The notation is as follows:
System 1: The upper staff contains a melodic line starting with a whole note followed by eighth notes. The lower staff contains a bass line with a whole note and a half note.
System 2: The upper staff continues the melodic line with eighth notes and a dotted quarter note. The lower staff continues the bass line with eighth notes and a dotted quarter note.
System 3: The upper staff continues with eighth notes and a dotted quarter note. The lower staff continues with eighth notes and a dotted quarter note.
System 4: The upper staff continues with eighth notes and a dotted quarter note. The lower staff continues with eighth notes and a dotted quarter note, ending with a double bar line.

/ continued

Example 14 (continued)Foliation

D: 3.9 f.40 Bo
 4.1 f.173 Bu

T: f.105 Br : f.192 G

Clefs

D: —

T: $\underline{c}5/5$ Br
 2.5 $\underline{c} 5/6$ Bu
 2.11 $\underline{c}4/5$ Br

Mensuration

—

Miscellaneous

D: 2.4-5 lig. c.o.p. Bo : lig. ob. c.o.p. F
 4.9 p add. G
 4.10 p add. G
 5.6 p add. Bo
 5.7 smb Bo

T: 3.11-12 lig. c.o.p. Bo : lig. ob. c.o.p. F

Discantus

The Discantus score consists of four systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The music is written in a style typical of early printed music, with square notes and stems.

Tenor

The Tenor score consists of four systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The music is written in a style typical of early printed music, with square notes and stems.

Foliation

—

Clefs

D: $\underline{c}1/4$ Br
2.8 $\underline{g}2/5$ Br

T: $\underline{c}5/5$ Br
2.10 $\underline{c}4/5$ Br

Mensuration

—

Miscellaneous

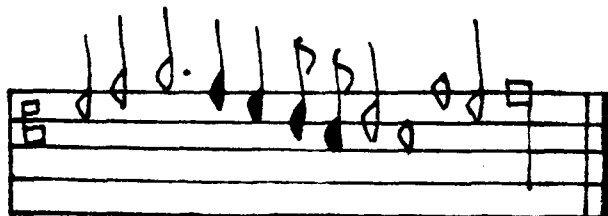
D: 3.5 m Bo
4.1-2 unlig. Bo

/ continued

Example 15 (continued)(Miscellaneous)T: 1.2 p add. Bo(1.8) (b) flat om. BoFG

2.2 m BoF

3.6-4.2 Bo thus:



Discantus

The Discantus score consists of three systems of staves. The first system has a treble clef with a flat key signature and a common time signature. The second system has a bass clef with a flat key signature and a common time signature. The third system has a bass clef with a flat key signature and a common time signature. The notation includes various note values, accidentals, and a fermata.

Tenor

The Tenor score consists of three systems of staves. The first system has a treble clef with a flat key signature and a common time signature. The second system has a bass clef with a flat key signature and a common time signature. The third system has a bass clef with a flat key signature and a common time signature. The notation includes various note values, accidentals, and a fermata.

Foliation

D: f.105^v Br : f.150^v v

T: —

Clefs

D: c1/5 V Bu

(b) flat om. V

(b') flat om. Bo

(b') flat + (e'') flat F [but notated a third too low]

2.9 c1/4 Br

T: c2/4 Br

1.7 c3/5 Br

Mensuration

—

/ continued

Example 16 (continued)MiscellaneousD: (2.2) etc. om. G

T: 1.4-6 unlig. 3o

(1.8) etc. om. BrG [but large gap left
before 2.1 in Br]

Example 17

Discantus

The Discantus score consists of ten systems, each with two staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece begins with a treble clef and a common time signature (C). The notation is dense and rhythmic, characteristic of a discantus.

Tenor

The Tenor score consists of three systems, each with two staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece begins with a treble clef and a common time signature (C). The notation is dense and rhythmic, characteristic of a tenor part.

/ continued

Discantus (continued)

The image shows a musical score for a discantus, consisting of five systems of two staves each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The first system begins with a treble clef and a common time signature. The second system starts with a bass clef. The third system begins with a treble clef and a key signature change to one flat (B-flat). The fourth system starts with a bass clef. The fifth system begins with a treble clef and a key signature change to two flats (B-flat and E-flat). The score concludes with a double bar line.

Foliation

D: 2.1 f.193 G
3.9 f.151 V
5.4 f.42^v Bo
8.1 f.12^v F
11.5 f.106 Br

T: —

/ continued

Example 17 (continued)Clefs

D: c1/5 VBu
 2.8 c1/5 Br
 7.7 c2/5 Br
 (9.4) c1/4 Br

T: 2.2 c4/4 Br
 (b) flat add. F

Mensuration

D: signum modi thus in G:
 (3.2) Φ] Φ Bo



T: signum modi thus in G:
 (2.4) Φ om. G

Miscellaneous

D: Discantus tit. om. F
 1.5 p om. G
 2.11 p om. F: p trf. to 2.12 Bo
 5.9-10 unlig. Bo
 6.7-8 lig. ob. c.o.p. VBuBoFG
 (7.6) (f) sharp add. F
 9.1-2 unlig. Bo
 (9.3) (b') flat trf. from (9.4) G
 (9.7) (b') flat trf. from (9.4) BoF
 11.10-11 m F
 (12.1) (b') flat add. F
 12.2 smb + p F
 12.2-4] b; g sb Bo

T: 1.2 half-col. (black + white) G
 (2.9) (b) flat om. VBuBoF
 3.1 unlig. Bo
 3.1-5 unlig. F

Discantus

Tenor

Foliation

D: f.175 Bu

T: f.44 Bo

Clefs

D: 2.3 c3/5 Br

T: f3/5 vBu

Mensuration

—

Miscellaneous

D: notated a third too high throughout Bo

2.3 p add. BoF

2.4 smb BoF

T: 1.7-8 a; g F

Example 20

Discantus

The Discantus score consists of three systems of staves. Each system has a vocal line (top) and a lute line (bottom). The notation uses mensural lines with square neumes. The first system includes a '6' and '5' above the lute line. The second system has a '5' above the lute line. The third system ends with a double bar line.

Tenor

The Tenor score consists of two systems of staves. Each system has a vocal line (top) and a lute line (bottom). The notation uses mensural lines with square neumes. The first system includes a '6' and '5' above the lute line. The second system ends with a double bar line.

Foliation

D: f.152 V: f.175^v Bu
1.10 f.194 G

T: —

Clefs

D: 2.3 $\underline{c}1/4$ Br

T: $\underline{c}2/4$ Br

Mensuration

—

Miscellaneous

D: —

T: 1.4-5 unlig. Bo
1.6-7 unlig. Bo
2.1-2 unlig. Bo

Discantus

The Discantus score consists of three systems of staves. Each system has three staves. The top staff contains mensural notation with square neumes. The middle and bottom staves contain square neumes. The first system includes a 'C' time signature and a '8' time signature. The second system ends with a double bar line. The third system also ends with a double bar line.

Tenor

The Tenor score consists of two systems of staves. Each system has three staves. The top staff contains mensural notation with square neumes. The middle and bottom staves contain square neumes. The first system includes a 'C' time signature. The second system ends with a double bar line.

Foliation

—

Clefs

—

Mensuration

D: ○ Bo

Miscellaneous

D: Discantus tit. om. F
 2.3 a F
 2.7 b Bo
 3.1-3 m + p ; smb ; m G
 (3.1) (f) sharp add. F

T: 1.4-5 unlig. Bo
 (1.7) f fsb add. V
 1.8 fsb V

Discantus

Tenor

Foliation

D: f.176^v Bu

T: —

Clefs

—

Mensuration

D: (3.5) ○ om. Bo

T: —

/ continued

Example 22 (continued)MiscellaneousD: Discantus tit. om. F1.9 f; f m V3.4 p om. F3.8-10] a sb Bo

T: —

Discantus

Tenor

Foliation

D: f.153 V: f.47 Bo

T: —

Clefs

D: 2.5 c2/5 Br

T: c4/4 Br

Mensuration

—

Miscellaneous

D: Discantus tit. om. F

2.1-2 unlig. Bo

3.2-5] f sb; e m Bo

T: —

Example 24

Discantus

Tenor

Foliation

D: f.177 Bu : f.14 F
1.9 f.195 G

T: —

Clefs

D: (b') flat om. BuBoF

T: c3/4 Br
1.6 c3/5 Br

/ continued

Example 24 (continued)MensurationD: (1.7) $\frac{7}{4}$ trf. Bo

T: —

MiscellaneousD: Discantus tit. om. F1.1 p om. Bu

1.1-2 unlig. Bo

2.3] c; c m Bo

4.2 m + p BoF

(4.2) g fsb add. BoF

4.3 m + p F

(4.3) e; d fsb add. F

T: 1.9-10 unlig. Bo

NoteD: (b') flat signature omitted in Br
from 2.3 onward

Example 25

Discantus

Tenor

Foliation

—

ClefsD: $\underline{c}2/4$ Br
2.5 $\underline{c}1/4$ Br

T: —

MensurationD: \bigcirc om. Bo

T: —

MiscellaneousD: Discantus tit. om. F
2.9 smb Bo
(2.9) f smb add. BoT: 1.5 unlig. Bo
1.8-9 unlig. Bo
1.10 p om. G
2.1-2 smb G

Discantus

The Discantus score consists of four systems, each with two staves. The notation includes various rhythmic values and accidentals. The first system starts with a common time signature 'C'. The second system has a '5' below the staff. The third system has a 'C' at the end. The fourth system has a '5' below the staff.

Tenor

The Tenor score consists of two systems, each with two staves. The notation includes various rhythmic values and accidentals. The first system starts with a common time signature 'C'. The second system has a '5' below the staff.

Foliation

D: f.177^v Bu
 (3.9) f.108 Br

T: —

Clefs

D: g₂/4 Br
 2.7 c₁/3 Br
 3.10 c₁/4 Br

T: c₂/4 Br
 1.4 c₃/5 Br

Mensuration

—

/ continued

Example 26 (continued)Miscellaneous

D: 1.7-9 m ; smb ; smb Bo
 3.8-9 lig. ob. c.o.p. BoF
 3.10 m Bo
 (3.10) [sm] BoF : [m] om. G
 4.1 smb BoF

T: 1.7-10 unlig. Bo
 2.2 m F
 2.2] f ; f m G
 2.3 om. BoFG
 2.5 m BoG

Discantus

Tenor

Foliation

D: f.14^v F
 3.6 f.48^v Bo
 3.9 f.178 Bu

T: f.154 V

Clefs

D: c2/6 Br
 2.8 c1/4 Br

T: —

/ continued

Example 27 (continued)Mensuration —Miscellaneous

D: Discantus tit. om. F
1.2 f VBu : m Bu

T: 1.4 f V

Discantus

The Discantus part is written on three systems of staves. The first system has a treble clef and contains a whole note, a quarter note, a quarter note, a quarter note, and a quarter note. The second system has a bass clef and contains a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third system has a bass clef and contains a quarter note, a quarter note, and a quarter note. There are various accidentals and markings throughout the piece.

Tenor

The Tenor part is written on two systems of staves. The first system has a treble clef and contains a whole note, a quarter note, a quarter note, and a quarter note. The second system has a bass clef and contains a quarter note, a quarter note, and a quarter note. There are various accidentals and markings throughout the piece.

Foliation

—

Clefs

D: c1/4 Br
 2.2 c2/4 Br

T: —

Mensuration

—

Miscellaneous

D: 1.6 m G
 1.9 smb Bo
 2.1 smb Bo
 2.8-11 G thus:

A single line of musical notation on a five-line staff with a treble clef. It contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. There are various accidentals and markings throughout the piece.

Discantus

Tenor

Foliation

D: f.108^v Br : f.49 Bo
3.3 f.196 G

T: —

Clefs

D: c2/4 Br
3.8 c1/4 Br

T: c3/4 Br
(b) flat om. F
(b) flat + (d') flat [(d') flat obviously
unerased error for (b) flat] G

/ continued

Example 29 (continued)Mensuration —Miscellaneous

D: 1.7] c m + p; b smb; c m BoF
2.9] e sb; e m G
4.2-4] a sb Bo

Example 30

Discantus

The Discantus section consists of four systems of staves. Each system has a top staff with a treble clef and a common time signature 'C'. The first system includes a 'C' time signature and a fermata. The second system includes the numbers '11' and '5' above the staff. The third system includes a 'P' dynamic marking. The fourth system includes an 'F' dynamic marking. The bottom staff of the fourth system has a double bar line.

Tenor

The Tenor section consists of two systems of staves. The top staff has a treble clef and a common time signature 'C'. The bottom staff has a bass clef. The first system includes a 'C' time signature. The second system includes a double bar line.

Foliation -

Clefs

D: (4.3) c2/4 Br

T: f4/4 Br

/ continued

Example 30 (continued)MensurationD: O om. V: O] C Bo : illeg. F

T: C] O Bu

Miscellaneous

D: 1.5-6 unlig. Bo

1.7-8] a sb; f m Bo5.1 p om. G

5.2 smb G

Example 31

Discantus

Tenor

Foliation

D: 3.1 f.179 Bu : f.196^v G
 3.3 f.50 Bo
 3.5 f.109 Br
 4.1 f.155 V

T: —

Clefs

D: c2/5 Br
 2.3 c1/5 Br
 3.1 c2/5 Bu
 3.5 c2/4 Br

T: f2/4 Br : c3/5 Bu [error for f3/5]

/ continued

Mensuration

D: $\begin{matrix} 17 \\ 8 \end{matrix} \Big] 8 \text{ ?G [1 has possibly become} \\ \text{semibreve rest]}$

T: —

Miscellaneous

D: 2.1 m Bo
2.2 smb G
3.2 smb Bo
4.7 p om. Bo^F

T: 1.5-6 unlig. Bo

Discantus

Tenor

Foliation

D: f.155^v V

T: f.51^v Bo : f.197 G

Clefs

D: c1/4 Br
2.4 g2/4 Br

T: c3/4 Br

Mensuration

—

Miscellaneous

D: Discantus tit. om. F

2.1-2 unlig. Bo

3.1-2 unlig. Bo

T: —

Discantus

The Discantus score consists of four systems of staves. The first system has a treble clef and contains a whole note followed by a dotted quarter note and an eighth note. The second system has a bass clef and contains a dotted quarter note, an eighth note, and a quarter note. The third system has a treble clef and contains a dotted quarter note, an eighth note, and a quarter note. The fourth system has a bass clef and contains a dotted quarter note, an eighth note, and a quarter note. There are various accidentals and a '12/5' marking in the second system.

Tenor

The Tenor score consists of two systems of staves. The first system has a treble clef and contains a whole note followed by a dotted quarter note and an eighth note. The second system has a bass clef and contains a dotted quarter note, an eighth note, and a quarter note. There are various accidentals and a '12/5' marking in the first system.

Foliation

—

Clefs

D: $\underline{g}2/4$ Br

2.7 $\underline{g}1/4$ Br

T: $\underline{c}2/4$ Br : $\underline{c}2/5$ Bu

Mensuration

D: O] C F

T: —

/ continued

Example 33 (continued)MiscellaneousD: 1.2 sbb (p om.) Bo3.7 p add. G4.3-4] d m + p ; c fsb ; b fsb ; c smb F

T: —

Example 34

Discantus

The Discantus part consists of two staves. The top staff begins with a common time signature 'C' and contains a sequence of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The bottom staff contains a sequence of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. There are also some rests and a final note at the end of the staff.

Tenor

The Tenor part consists of a single staff with a common time signature 'C'. It contains a sequence of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. There are also some rests and a final note at the end of the staff.

Foliation

D: f.180 Bu

T: f.52 Bo

ClefsD: $g_{2/4}$ BrT: $c_{3/4}$ BrMensuration

—

Miscellaneous

D: 1.8 p add. 3oF
 2.5-6 fsb FG
 2.12-13 fsb BoFG

Discantus

The Discantus score consists of three systems of staves. The first system has a treble clef and contains a whole note followed by a dotted quarter note, with a '13' above the dotted note and a '5' below it. The second system has a bass clef and contains a dotted quarter note followed by an eighth note, a quarter note, and a half note. The third system has a bass clef and contains a dotted quarter note, a quarter note, and a half note. Vertical bar lines are present at the end of each system.

Tenor

The Tenor score consists of two systems of staves. The first system has a treble clef and contains a whole note followed by a dotted quarter note, a quarter note, and a half note. The second system has a bass clef and contains a dotted quarter note, a quarter note, and a half note. Vertical bar lines are present at the end of each system.

Foliation

D: f.156 V

T: f.197^V G

Clefs

D: $\text{g}1/4$ Br

T: $\text{c}2/4$ Br

Mensuration

D: (2.6) O] C F

T: —

/ continued

Example 35 (continued)MiscellaneousD: 3.1-2 e sb Bo(3.5) Verte et inuenies tenorem add. GT: 1.4 om. F

Discantus

Tenor

Foliation

D: —

T: f.52^V Bo

Clefs

D: c1/4 Br
2.4 g2/4 Br

T: c3/4 Br

Mensuration

D: (1.3) C om. F

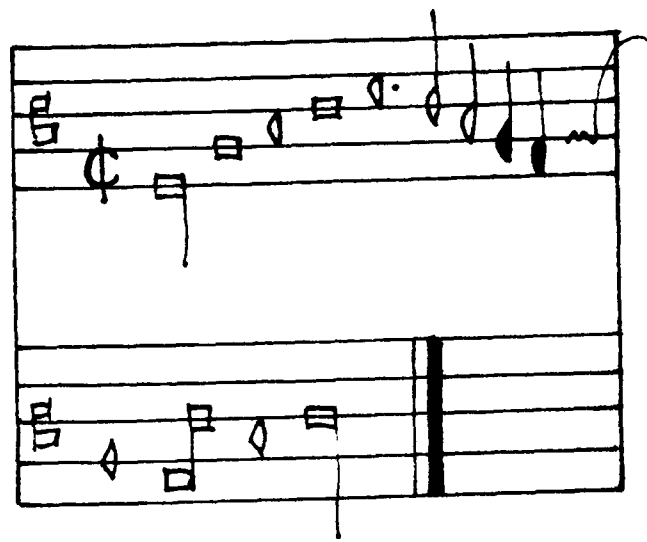
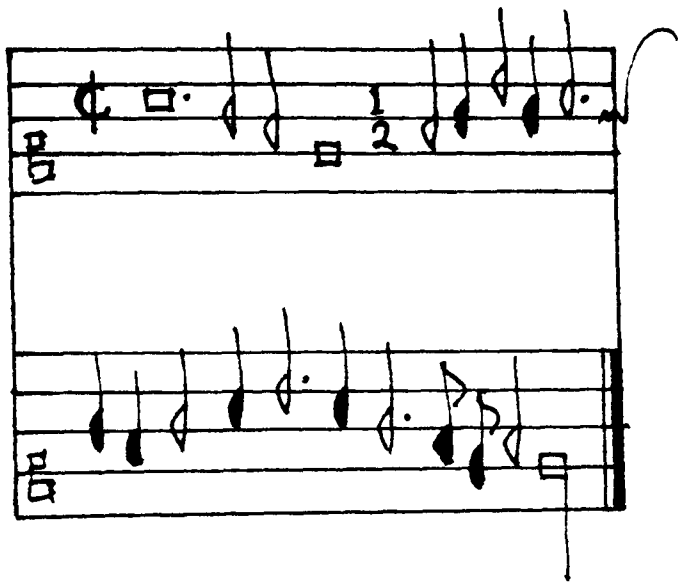
T: —

Miscellaneous

D: Discantus tit. om. F
2.2 brb Bo
2.11 sbb Bu
3.6-9 a; a; g; a G

Discantus

Tenor



Foliation

—

Clefs

D: $\underline{c}1/5$ V: $\underline{c}1/4$ Bu

T: $\underline{c}3/4$ Bu
(b) flat add. Bo

Mensuration

—

Miscellaneous

D: Discantus tit. om. F
2.2 m Bo

T: —

Discantus

The Discantus section consists of three systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef. The third system has a bass clef and ends with a double bar line. The notation includes various note values, rests, and a fermata.

Tenor

The Tenor section consists of one system of staves with a treble clef. The notation includes various note values, rests, and a fermata.

Foliation

D: f.54 Bo
3.1 f.198^v G

T: —

Clefs

D: (2.7) c2/6 Br

T: c4/6 Br

Mensuration

—

/ continued

Example 38 (continued)Miscellaneous

D: Discantus tit. om. F
2.7 sb Bu

T: 1.2 d F
1.5-7 unlig. Bo
Complete Tenor thus in G:



Note that this is the correct Tenor
for Example 39.

Example 39

Discantus

Tenor

FoliationD: f.181^v Bu: f.16^v FClefsD: $\underline{c}1/4$ Br
2.4 $\underline{g}1/4$ Br

T: —

MensurationD: \bigcirc Bo [but (2.5) ϕ]
(2.5) ϕ FT: \bigcirc Bo

/ continued

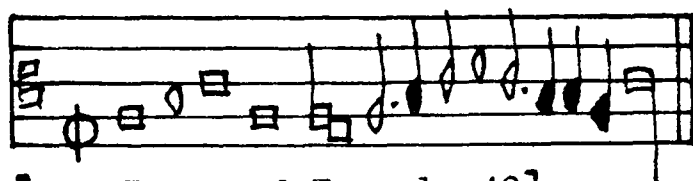
Example 39 (continued)MiscellaneousD: Discantus tit. om. F

1.7-8 m G

2.8-9 e sb Bo

T: 1.3-5 unlig. Bo

Complete Tenor thus in G:



[Cf. Tenor of Example 40]

Discantus

Tenor

Foliation

D: 2.1 f.199 G

T: —

Clefs

D: $\underline{c}1/4$ [2/5?] Br

T: $\underline{c}3/4$ Br

(b) flat om. VG

Mensuration

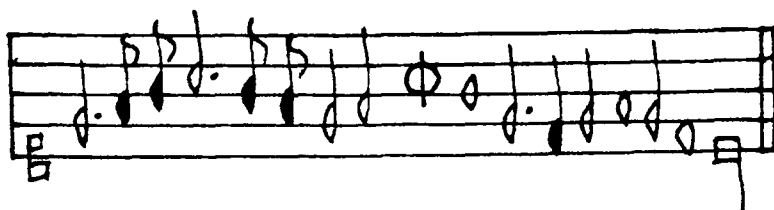
D: $\frac{2}{5}$] $\frac{3}{7}$ BoG : $\frac{3}{5}$ F

T: —

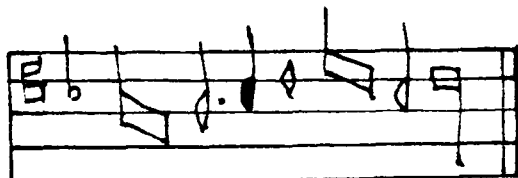
/ continued

Example 40 (continued)MiscellaneousD: Discantus tit. om. F

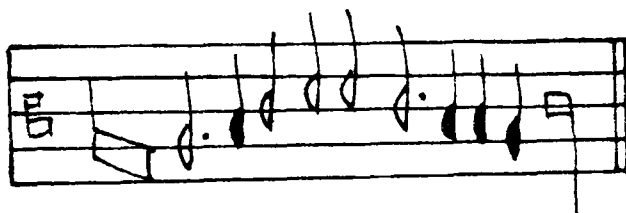
1.4-3.4 thus in BoFG:



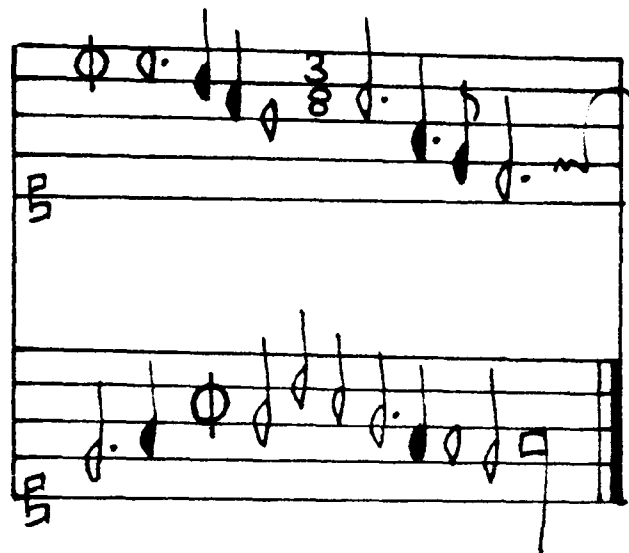
T: 1.5-2.5 thus in BoF:



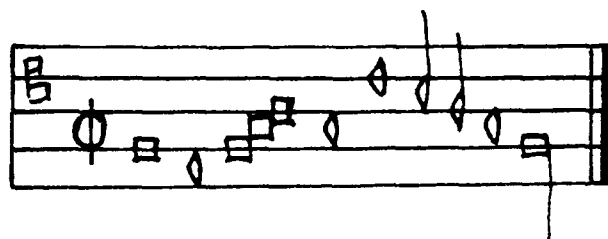
1.5-2.5 thus in G:



Discantus



Tenor



Foliation

—

Clefs

—

Mensuration

—

Miscellaneous

D: Discantus tit. om. F

1.7 smb 3o

Discantus

Tenor

The Discantus score consists of four systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature, with a '3' above a group of notes. The third system has a bass clef and a common time signature, with a '2' above a group of notes and a '3' below a group of notes. The fourth system has a bass clef and a common time signature, ending with a double bar line.

The Tenor score consists of three systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third system has a bass clef and a common time signature, ending with a double bar line.

Foliation

D: 3.1 f.57 Bo

T: —

Clefs

D: c1/4 BrV
3.4 g2/4 Br

T: c4/4 V

/ continued

Example 42 (continued)

Mensuration D: $\frac{2}{3}$ om. G [see below: Miscellaneous]

T: —

Miscellaneous

D: Discantus tit. om. F

1.6-7 lig. ob. c.o.p. VBuFG

2.9-10 lig. ob. c.o.p. VBuBoF


2.9-(2.11) $\frac{2}{3}$ om. G

3.4 p om. F

4.2 p om. G

T: 1.4-5 unlig. Bo

2.1-2 lig. ob. c.o.p. F

3.2-4 lig. c.o.p.  BoF

Discantus

Tenor

Handwritten musical score for Discantus, consisting of 10 staves. The notation includes various rhythmic values (square and diamond shapes) and notes. Key markings include "dupla" on the second staff, "enyolia" on the fourth staff, and "pitatus" on the fifth staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score for Tenor, consisting of 3 staves. The notation includes various rhythmic values and notes. The score concludes with a double bar line on the third staff.

/ continued

Example 43 (continued)Foliation

D: f.57^V Bo
 4.3 f.17^V F
 4.5 f.200 G

T: —

Clefs

D: 2.4 $\underline{c}1/4$ Br
 2.5 $\underline{c}1/4$ V
 3.5 $\underline{c}1/5$ Br
 5.4 $\underline{c}1/5$ V

T: —

Mensuration

D: emyolia] hemiolia V

T: —

Miscellaneous

D: 3.2 \underline{e} F
 4.4-5 lig. BoF [4.6 unlig. BoF]

F: 1.5-8 unlig. Bo
 1.8 unlig. F
 3.1-2 unlig. Bo
 3.1-5 lig. V

Example 44

Discantus

Tenor

FoliationD: f.183^v Bu

T: —

Clefs

—

Mensuration

—

MiscellaneousD: Discantus tit. om. F

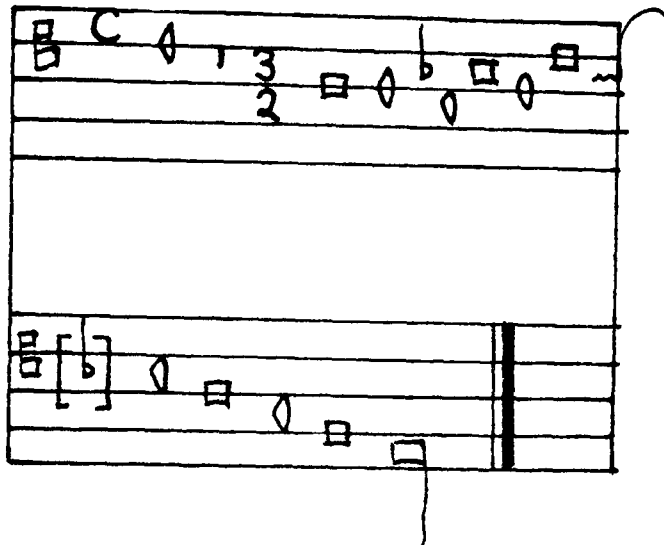
2.6 smb G

3.4-5 unlig. Bo

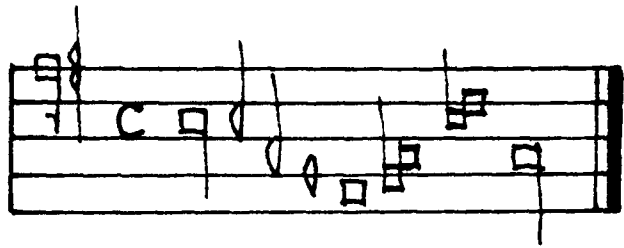
T: —

Example 45

Supremum



Contratenor

Foliation

S: f.184 Bu

CT: —

ClefsS: $\underline{c}5/6$ Br: $\underline{c}4/4$ VCT: $\underline{f}4/4$ V: $\underline{f}4/5$ BuMensuration

—

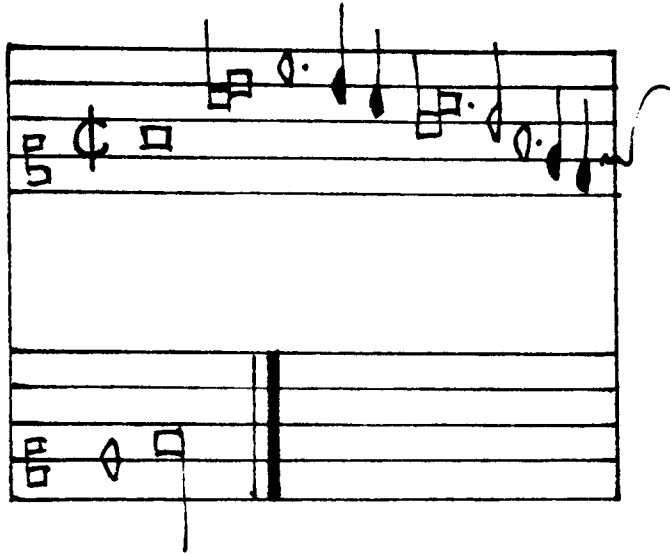
Miscellaneous

S: Supremum] Discantus
 (Supremum) Tenor credo add. G
 1.3 p add. ?F
 (1.4) (b) flat trf. VF

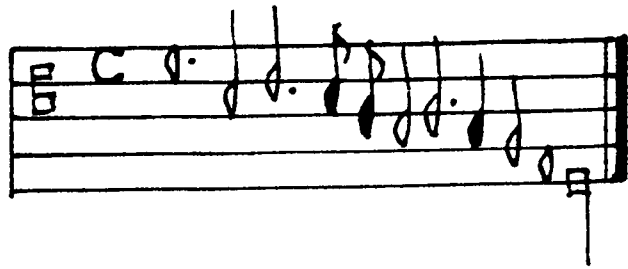
CT: Contratenor] Tenor F

Example 46

Discantus



Tenor

Foliation

—

ClefsD: c1/5 VBu

T: —

Mensuration

—

Miscellaneous

D: 1.5-6 m G

1.7-8 unlig. Bo

1.10-12] d br Bo1.10] d sb; d m G

T: —

Discantus

The Discantus score consists of four systems of staves. Each system has a vocal line (top) and a lute line (bottom). The lute line includes rhythmic notation (circles and squares) and chord symbols (G, C). The music is written in a style typical of early modern lute tablature with a vocal line.

Tenor

The Tenor score consists of four systems of staves. Each system has a vocal line (top) and a lute line (bottom). The lute line includes rhythmic notation (circles and squares) and chord symbols (G, C). The music is written in a style typical of early modern lute tablature with a vocal line.

Foliation

D: f.112^v Br
2.1 f.201 G

T: f.134^v Bu : f.60 So

Clefs

D: $\underline{c}1/4$ V
3.8 $\underline{g}1/4^*$ BrV

T: $\underline{c}4/4$ V

/ continued

Example 47 (continued)Mensuration

—

Miscellaneous

D: —

T: (1.3) f m add. Bo1.7 c BoF2.11-3.3] d sb; c m BoF

Example 48

Discantus

The Discantus part consists of two staves. The upper staff begins with a C-clef and contains a sequence of notes including a half note C, a quarter note D, and several eighth notes. The lower staff begins with a G-clef and contains a sequence of notes including a half note G, a quarter note A, and several eighth notes. The notation includes various note heads, stems, and beams, with some notes marked with square symbols.

Tenor

The Tenor part consists of two staves. The upper staff begins with a C-clef and contains a sequence of notes including a half note C, a quarter note D, and several eighth notes. The lower staff begins with a G-clef and contains a sequence of notes including a half note G, a quarter note A, and several eighth notes. The notation includes various note heads, stems, and beams, with some notes marked with square symbols.

Foliation

—

Clefs

D: $\underline{g}2/4$ V
2.6 $\underline{c}2/6$ Br

T: $\underline{c}2/4$ BrV
(b) flat om. BoFG
2.7 $\underline{c}3/4$ Br

Mensuration

—

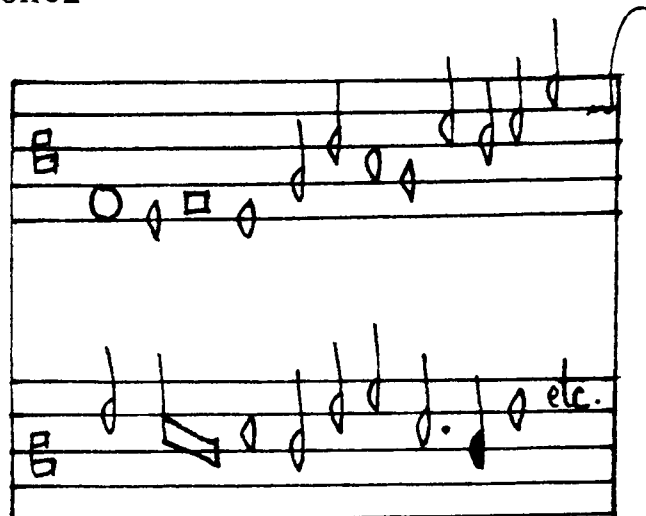
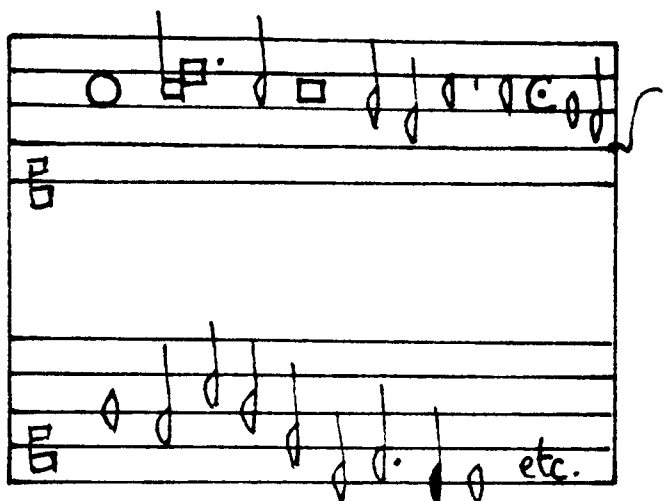
Miscellaneous

D: Discantus tit. om. F
1.6-7 unlig. Bo
1.7 d Bo
1.11 b F

T: (2.6) p om. F
(2.9) (b) flat add. G

Discantus

Tenor



Foliation

D: f.185 Bu : f.13^v F : f.201^v G

T: —

Clefs

D: c2/5 V

T: —

Mensuration

—

Miscellaneous

D: Discantus] Superius Bu
 Complete Discantus notated a
 third too high in BuBo
 1.4] sb ; sb Bu
 1.6 om. G
 1.7-8 d ; c G
 1.9 om. G

T: (2.10) etc. om. Br

Supremum

The Supremum part is written on three staves. The top staff contains a few notes and rests, including a half note and a quarter note. The middle staff is more active, featuring a series of eighth notes and quarter notes. The bottom staff has a few notes and rests, ending with 'etc.'.

Contratenor primus

The Contratenor primus part is written on two staves. The top staff has several notes, including a half note and a quarter note, followed by 'etc.'. The bottom staff has a few notes and rests, ending with 'etc.'.

Tenor

The Tenor part is written on one staff. It begins with a half note, followed by a quarter rest, and then 'etc.'.

Contratenor secundus

The Contratenor secundus part is written on one staff. It begins with a half note, followed by a quarter rest, and then 'etc.'.

Foliation

S: —

CT1: f.202 G

T: —

CT2: —

/ continued

Example 50 (continued)ClefsS: $\underline{c}2/4$ VCT1: $\underline{c}3/5$ Br : $\underline{c}3/4$ V1.6 $\underline{c}4/5$ Br2.7 $\underline{c}4/5$ V

T: —

CT2: —

Mensuration

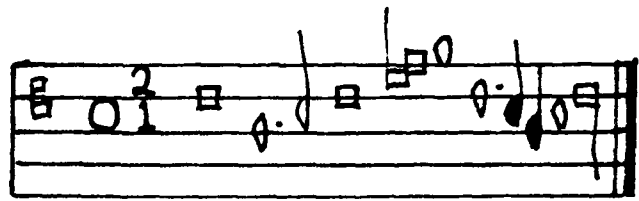
—

MiscellaneousS: Supremum tit. om. F : Supremum] Discantus GCT1: Contratenor primus] Contra primus Bu :
primus om. F1.1] \underline{d} sb ; \underline{d} sb + p VT: Tenor tit. om. BoCT2: Contratenor secundus tit. om. Bo

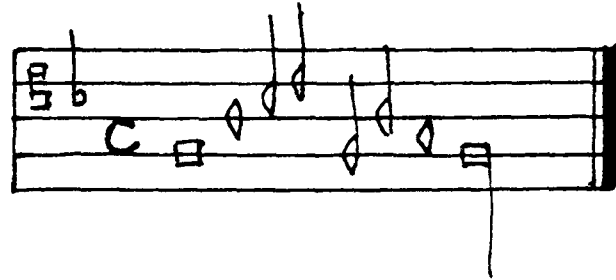
Supremum



Contratenor



Tenor



Foliation

S: 2.1 f.202^v G

CT: —

T: —

Clefs

S: c1/4 BrV

CT: c3/4 Br

1.5 c2/4 Br

T: c3/4 BrV

Mensuration

S: $\left. \begin{matrix} 3 \\ 1 \end{matrix} \right\} 3$ Bo

CT: —

T: C] O F

/ continued

Example 51 (continued)Miscellaneous

S: Supremum] Discantus F

CT: (1.1) 'a#̣' written in bottom of stave F
1.7-8 lig. ob. c.o.p. FT: 1.1 om. F

(1.2) 'b#̣' written in bottom of stave F

Supremum

Musical notation for the Supremum part. It consists of a single staff with a treble clef and a common time signature. The melody begins with a quarter note, followed by a quarter rest, and then a series of eighth and quarter notes. The lyrics 'Pour vous belle [me fault mourir] etc.' are written below the staff. A fermata is placed over the final note of the phrase.

Tenor

Musical notation for the Tenor part. It consists of a single staff with a treble clef and a common time signature. The melody begins with a quarter note, followed by a quarter rest, and then a series of eighth and quarter notes. The lyrics 'Pour vous belle etc.' are written below the staff. A fermata is placed over the final note of the phrase.

Contratenor

Musical notation for the Contratenor part. It consists of a single staff with a treble clef and a common time signature. The melody begins with a quarter note, followed by a quarter rest, and then a series of eighth and quarter notes. The lyrics 'etc.' are written below the staff. A fermata is placed over the final note of the phrase.

Foliation

S: f.186^v Bu

CT: f.114 Br

T: —

Clefs

S: —

CT: $\underline{c}4/5$ VBu

T: $\underline{c}3/4$ Br

Mensuration

S: —

CT: $\Phi \frac{2}{1}$ G

T: $\frac{2}{1}$ om. BoG

(1.6) Φ om. G

/ continued

Example 52 (continued)Miscellaneous

S: Supremum tit. om. FG

Pour vous belle me fault
morir Bo : Pour vous belle
me fault morie G

2.1] e m + p ; d smb Bo

2.3 br Bo

(2.3) [br] Bo

(2.3) etc. om. G

CT: 1.5-6 sb [unlig.] Bo

(1.8) ○ 3 ?Bo [or 'o[ctaua]m' ?]

(1.9) etc. om. G

T: Pour vous belle om. BuBoFG

1.9 g G

(2.4) etc. om. BrBuBoG

Supremum

O rosa bella
etc.

Tenor

Lomme lomme lomme arme et
robinet tu mas la mort donnee qua
etc.
tu ten vas [et ie suis demouree

Foliation

S: f.19^V F

T: 2.1 f.203 G

Clefs

S: (b) flat om. BoF

T: c2/5 Bu

1.7 c3/4 Br

1.8 c3/5 + (b) flat Bu

Mensuration

S: —

T: $\odot \frac{3}{2}$] $\odot \frac{3}{2}$ F: $\bigcirc 3$ G
C om. Bo

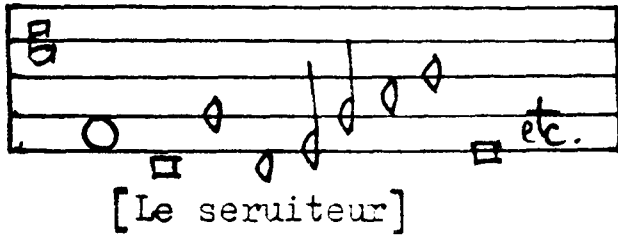
Example 53 (continued)MiscellaneousS: Supremum tit. om. BoFGO rosa bella om. F

1.1-2.2 notated a third too low Bo

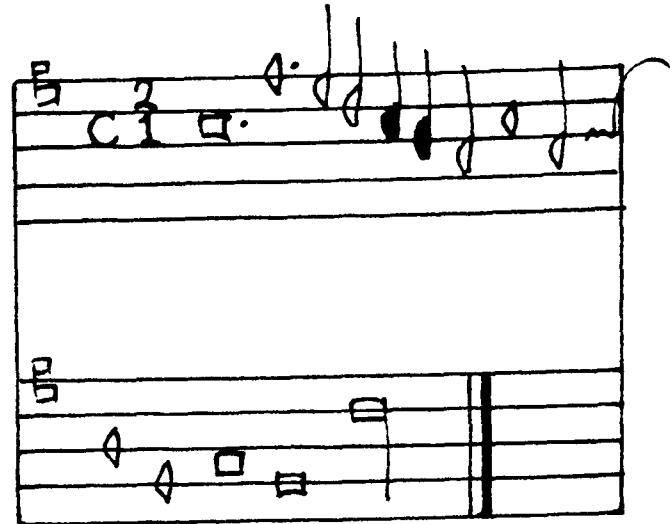
1.9 p add. F(1.9) [m] om. F(2.11) etc. om. BrT: Lomme ... vas om. BoF(Lomme lomme) lomme om. VButu ten vas om. Bu(vas) et Ie suis demouree add. G(1.7) g sb add. Bo2.6 d F : b G

Example 54

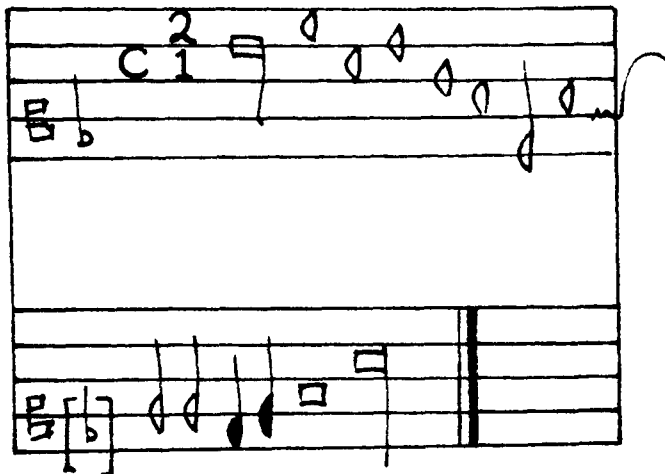
Contratenor



Tenor



Supremum

Foliation —ClefsS: (b) flat om. VBoFT: c4/5 VCT: c4/4 Br : c5/5 BuMensuration

S: C 2 Bo

T: C 2 Bo

CT: —

/ continued

Example 54 (continued)Miscellaneous

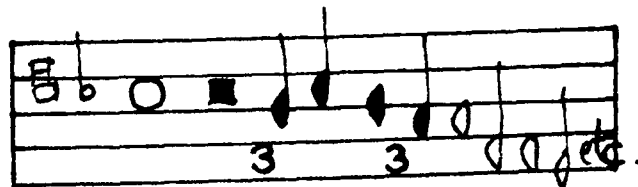
- S: Supremum tit. om. F: Supremum] Discantus G
 1.2-3 lig. ob. c.o.p. F
 1.4-5 lig. ob. c.o.p. BoF
 2.5-6 lig G
 (2.6) etc. add. BoF
- T: Tenor tit. om. F
 2.5 om. Bo
 (2.5) etc. add. Bo
- CT: Le seruiteur om. BrFG
 (1.8) etc. om. G
 (1.8) b; c' sbb appear to have been added
 in Br, but are actually the result
 of show-through from f.114^v.

Example 55

Contratenor



Tenor [secundus]

Foliation

—

ClefsT: $c_{3/4}$ VBuCT: $f_{3/4}$ VBu(b) flat om. GMensuration

—

MiscellaneousT: Tenor tit. om. F [Secundus om. BrVBoFG]
(1.9) etc. om. BrCT: Contratenor tit. om. FComplete Contratenor notated a third
too low in Bo1.1 p om. Bu1.4 f G

Example 56

Discantus

Handwritten musical score for Discantus, consisting of four systems of two staves each. The notation includes various rhythmic values, accidentals, and articulation marks.

Tenor

Handwritten musical score for Tenor, consisting of two systems of two staves each. The notation includes various rhythmic values, accidentals, and articulation marks.

/ continued

Example 56 (continued)Foliation

D: f.187^v Bu
4.5 f.20 F

T: —

Clefs

D: c1/4 ?Br
2.5 g2/4 Br
3.10 c2/4 Br : c2/5 V : c3/5 Bu
5.2 c1/4 Br
5.8 g2/4* Br : c1/5* Bu
6.1 c1/5 Br

T: —

Mensuration

D: (3.9) $\frac{2}{1}$] 3 G

T: ϕ om. F

Miscellaneous

D: Discantus tit. om. F
1.7 p om. V
(1.7) c m add. V
(3.6) (b') flat om. Bo
3.7-8 unlig Bo
(3.10) ([b]) p add. Bu
(4.4) b sb add. Bo
4.5-5.2 notated a third too low in G
(4.11) (b) flat add. Bo

/ continued

Example 56 (continued)

(Miscellaneous) D: 5.5-6 lig. 𐌆 F
 5.8-9 unlig. FG

 T: 2.5-6 b m Bo
 2.10-11 unlig. Bo

Discantus

Tenor

Handwritten musical score for Discantus, consisting of eight systems of two staves each. The notation includes various rhythmic values, accidentals, and fingerings. The first system has a circled '1' and a square symbol. The second system has a circled '3' and a square symbol. The seventh system has a circled '2' and a circled '1'.

Handwritten musical score for Tenor, consisting of three systems of two staves each. The notation includes various rhythmic values, accidentals, and fingerings. The first system has a circled '1' and a square symbol. The second system has a circled '3' and a square symbol. The third system has a circled '2' and a circled '1'.

/ continued

Example 57 (continued)

Discantus (continued)

Foliation

D: (1.9) f.204 G
 (5.6) f.115 Br : f.188 Bu

F: f.162 V : f.67 Bo

Clefs

D: 3.12 $\underline{c}1/4$ Bu
 5.7 $\underline{c}2/5$ Br
 8.1 $\underline{g}3/5^*$ Br : $\underline{g}2/4^*$ V
 8.9 $\underline{c}1/5$ Br
 10.1 $\underline{c}2/5$ Br : $\underline{c}1/4^*$ V

F: (b) flat om. F

/ continued

Example 57 (continued)Mensuration

D: $\odot \begin{matrix} 2 \\ 1 \end{matrix} \Big] \odot \begin{matrix} 1 \\ 1 \end{matrix} \text{Bo} : \odot \begin{matrix} 2 \\ 1 \end{matrix} \text{F}$
 (6.3) $\odot \begin{matrix} 2 \\ 1 \end{matrix} \text{Bo}$

T: —

Miscellaneous

D: Discantus tit. om. F
 1.2-4 (s)mb + p; (s)mb; (s)mb F [ink smudged]
 1.9 sb Bo
 2.6 smb F
 2.10 smb F
 3.2 smb F
 3.5 om. G
 3.11 smf G
 (4.9) c m add. F
 4.10 m + p BoG
 5.5-6 m; smf G
 5.5-6] BoF thus:



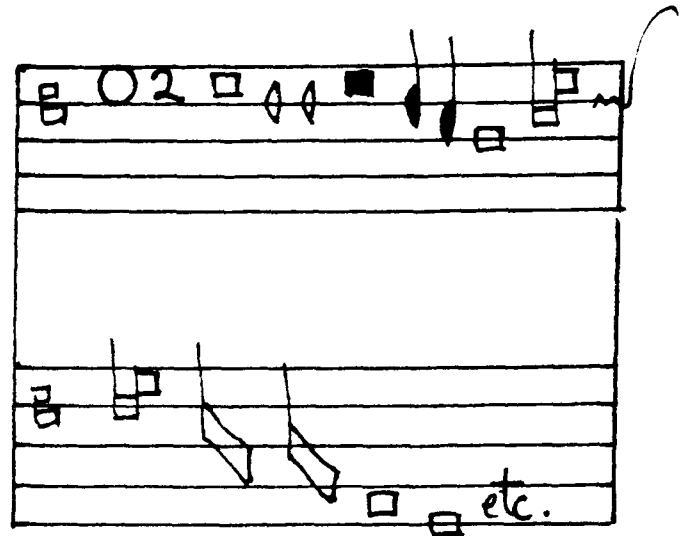
7.10 p om. Bo
 7.11-12 smb BoF
 7.12 g G
 8.4-5 unlig. Bo
 8.5 g BoG
 9.6-8 lig. Bo
 9.7 g Bo

T: 2.7 br F
 (2.9) p om. Bo
 (3.6) p om. G

Supremum



Tenor



Foliation

S: f.204^v G

T: —

Clefs

S: c2/4 Br
2.5 c3/4 Br

T: c3/4 Br
2.3 c4/5 Br

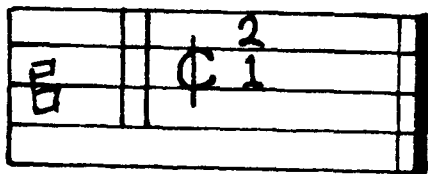
Mensuration

—

Miscellaneous

S: Supremum tit. om. F

T: 2.3 c G



Foliation —

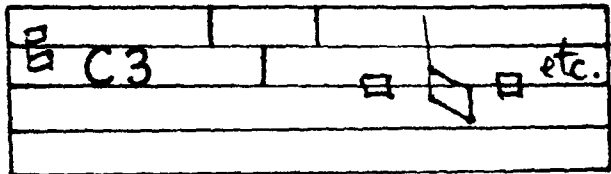
Clefs c2/4 BrVBu

Mensuration —

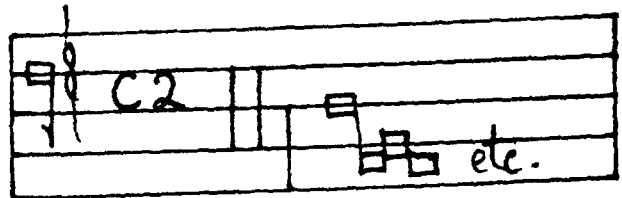
Miscellaneous Complete example om. Bo
Complete example in marg. V

Example 60

Tenor



Contratenor

Foliation

—

Clefs

—

Mensuration

—

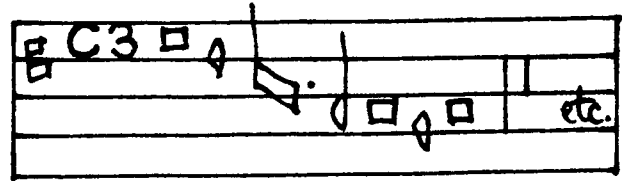
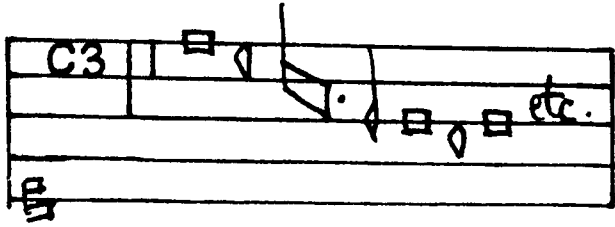
Miscellaneous

T: Tenor tit. om. F: Tenor] Discantus V
 (1.4) etc. om. Bo

CT: Contratenor tit. om. F: Contratenor] Tenor V
 1.1 unlig. Bo
 1.4 om. F
 (1.4) etc. om. BrBoF

Supremum

Tenor



Foliation

—

Clefs

S: —

T: c3/5 V

Mensuration

S: —

T: C 3 om. F

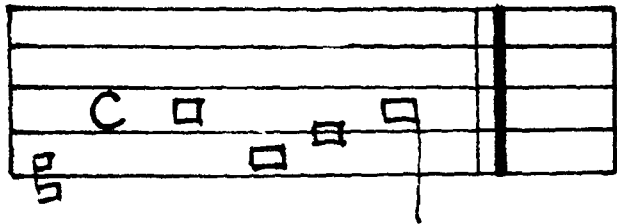
Miscellaneous

S: —

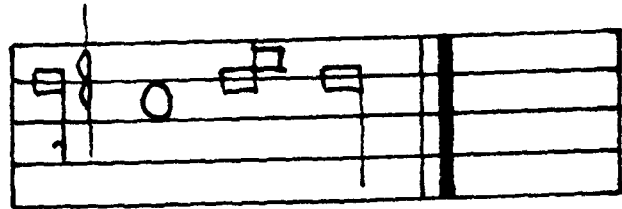
T: 1.8 om. F
(1.8) [Li ; br] om. G
(1.8) ([br]) etc. om. Bo

Example 62

Discantus



Tenor

Foliation

—

ClefsD: $\underline{c}2/4$ BrVBuT: $\underline{f}3/4$ Br : $\underline{c}3/4$ VBuMensuration

—

MiscellaneousD: Discantus tit. om. F

T: —

Example 63

Supremum

Tenor

Foliation

S: f.205^v G

T: f.70^v Bo

Clefs

S: $\underline{c}1/4$ V
2.6 $\underline{c}2/5$ Br

T: $\underline{c}3/4$ V
1.7 $\underline{c}3/4$ Br

Mensuration

S: C | Φ F

T: -

/ continued

Example 63 (continued)Miscellaneous

S: Supremum tit. om. F
1.6 p add. Bu
2.4 p om. BoG

T: 1.7-10  VBuBoFG

