TRACTATUS DIVERSARUM FIGURARUM

A TRANSLATION AND COMMENTARY

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

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1962

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ACKNOWLEDGEMENTS

I am deeply indebted to my advisor Dr. Richard Hoppin not only for the use of microfilm and a first copy of the text, but also for his careful and patient criticism. Much research would not have been possible without special materials from his personal library. Thanks are also due Mr. Howard Slenk for several invaluable suggestions. Finally I would like to express gratitude to my wife for her help and encouragement.
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LIST OF ABBREVIATIONS

add - addidit
om - omisit
corr ab - correct ab

Cs - Coussemaker, Scriptorum, III, 116-128.
Iv - Ivrea, Bibl. capitolare. Inventory by H. Besseler, Archiv für Musikwissenschaft, VII(1925), 188-191.
Str - Strasbourg, Bibl. de la ville, 222 C. 22. Inventory by Ch. van den Berren, Le Manuscrit musical M. 222 C. 22 de la Bibliotheque de Strasbourg, Antwerp, 1924.
INTRODUCTION

The primary purpose of this thesis is to provide a text and translation, with commentary, of the important fourteenth-century musical treatise Tractatus diversarum figurarum. The text on which this translation is based was taken from a microfilm copy of a manuscript in the Library of Congress (Ms. ML. 171 J. 6.). This version of the treatise has been collated with the one published by Edmond de Coussemaker. The treatise appeared in Coussemaker's Scriptorum as two separate works by two different authors: 1) Tractatus de diversis figuris by Philippe de Caserta (pp. 118-124), and 2) Tractatus cantus mensurabilis by Egidius de Murino (pp. 124-128). In the manuscript source used for the present text both treatises appear as one work in five chapters, which begins Incipit tractatus diversarum figurarum and ends Explicit tractatus cantus mensurabilis. The entire treatise is attributed to "the monk Egidius."

The first part of the treatise, which Coussemaker attributed to Philippe de Caserta, has been called "the principal treatise of

1E. de Coussemaker, Scriptorum de musica medii aevi nova series, (Paris: Durand et Pedone-Lauriel, 1864), III, 118-128.
late Ars-Nova notation.\textsuperscript{2} Its reputation has rested chiefly on its explanations of note shapes in use during the fin de siècle era of mannered notation. The most interesting aspect of the treatise, however, has been generally ignored. Explaining note values is not its primary purpose, as has been commonly thought. Instruction concerning the augmentation and diminution of note values is undertaken in order to provide a means for writing one measure of time over another. In the late fourteenth century mensurations were combined in two different ways: 1) by keeping the minim constant and thus varying the length of the measure, or 2) by keeping the breve constant, which required the use of proportions. The first presents no problem because it can be notated by means of different mensural signs used simultaneously. The author of this treatise, however, is concerned only with the constant breve and the notational problems that result from combining different meters within measures of the same length. To solve these problems he employs a large array of note shapes each with its own precise and constant value within a given mensuration. The apparatus of proportions with its multisyllabic jargon, ratios, and special symbols is completely ignored. Instead of using a limited number of note shapes the values of which are subjected to proportional changes, the

\textsuperscript{2}Gilbert Reaney, "The Manuscript Chantilly, Musée Condé 1047," \textit{Musica Disciplina}, VIII (1954), 73.
figures "handed down by the masters" are made to undergo augmentation or diminution by means of some change in their appearance. Thus provided the author is able to write one mensuration over another. Needless to say such rhythmic complexities could have been notated without the aid of proportions only in the late fourteenth century when an assortment of finely graduated note values was available.

The earliest mention of proportions as applied to note values is in the mid-fourteenth-century Libellus cantus mensurabilis of Johannes de Muris. This discussion is limited to diminuio and is concerned with proportions in the proper sense, that is, with a system in which augmentation or diminution of note values is indicated by means of ratios. The system of notating one mensuration over another in the Tractatus diversarum figurarum, however, is neither proportions nor a substitute for them. As a complete and functional system in its own right it not only antedated the full flowering of fifteenth-century proportional theory, but could express rhythmic relationships not possible in a notational system relying solely on arithmetic ratios.

The last chapter of the treatise, the part attributed by Coussemaker to Egidius de Murino, gives directions concerning the

manner of writing the multipartite, isorhythmic motet popular in the second half of the fourteenth century. It contains instructions for writing various kinds of tenors and for wording the verbal canons that govern their repetition or diminution.

Coussemaker's reasons for dividing the treatise into two parts and attributing each part to a different author can perhaps best be explained in an historical context. The name of Egidius de Morino was apparently well known among fifteenth-century theorists. A Spanish tract attributed to Fernando Estéban (Bibl. Provincial de Toledo, n° 338), which dates from around 1410, contains various rules relating to the properties of tones that were based on the authority of "Boece, d'Albert de la Rosa, de Mosen Filipo de Vitiaco, de Guillelmus de Mascadio, de Johannes de Muris, d'Egidius de Morino, et de beaucoup d'autres." In his Musica Practica of 1482, Ramos de Pareja invoked the authority of Egidius "de Marino" in matters pertaining to the shape and value of notes, which indicates that Egidius rather than Philippe was regarded as the author of the complete treatise. Giovanni Spataro, a pupil of Ramos,

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described Egidius as a "claro musico."\(^6\) Apparently in Italy in the late fifteenth century the first part of the treatise was not only known but held in some repute. Most of the existing copies, in fact, date from this period. In 1474 Johannes Bonadies copied the first part of the treatise into a codex which once belonged to the Carmelite Cloister of St. Paul in Ferrara, but now is in Faenza.\(^7\) In this copy Bonadies attributed authorship to Philippe de Caserta. Franchino Gafori, a pupil of Bonadies, also attributed the treatise to Philippe.\(^8\) A copy of portions of the Faenza manuscript, including the interpolated treatise attributed to Philippe de Caserta, was made in 1753 by Padre Martini, and is now in the library of the Liceo Musicale in Bologna.\(^9\) It was this copy made by Martini that Coussemaker used as a basic text in his edition.

Twenty-five years after Padre Martini had copied the Faenza Ms, Hawkins described the contents of a copy of a manuscript made

\(^6\) Giovanni Spataro, *Tractato de musica*, (Venice: 1531), Kap. III.

\(^7\) Charles van den Borren, "Bonadies, Johannes", *Die Musik in Geschichte und Gegenwart*, (Kassel: Bärenreiter, 1952), II, cols. 102-105.

\(^8\) Franchino Gafori, *Practica Musicae*, (Venice: 1512), Bk. II, Chap. IV.

by Dr. Pepusch.\textsuperscript{9} The original (Tiberius B IX), destroyed by a fire in the Cotton Library in 1731, was a collection of miscellaneous treatises made in the early fifteenth century at Bury St. Edmunds. One of these was the \textit{Tractatus diversarum figurarum} attributed to "Egidius de Muris, vel de Morino."\textsuperscript{10} The name of Egidius, however, had long been forgotten. According to Hawkins "the tract contains most evidently a summary of the improvements of De Muris on the \textit{Cantus Mensurabilis} but by an unaccountable mistake he is here called Egidius instead of Johannes, a name which does not once occur in any of the authors that have been consulted in the course of this work."\textsuperscript{11} Hawkins correctly described the subject matter of the treatise as the setting down of certain precepts that would "facilitate the practice of descant" when the tenor is in one measure of time and the discant another. This procedure can be conceived, he stated, only "if the meters coincide in the general division of them, otherwise it seems to be absolutely impossible."\textsuperscript{12}


\textsuperscript{11}Hawkins, II, 180.

\textsuperscript{12}Ibid., 180.
Burney also questioned the authorship of Egidius, stating that "this is a compendium apparently of the doctrines of John of Muris."\footnote{13} Ignoring the more advanced note shapes, he wrote that in this treatise "the black minim in the Lozenge shape appears."\footnote{14}

Forkel attributed the treatise to Philippe de Caserta, but was in debt to Gerber for his knowledge of it.\footnote{15} According to Forkel, Gerber, in his *Tonkünstler-Lexicon*, had assigned the treatise to a fifteenth-century source but did not mention where he got his information. Fétis also maintained that the treatise belonged to the fifteenth century, but he was speaking of the copy attributed to Egidius in the British Museum.\footnote{16}

In 1847, according to Coussemaker, a certain H. Danjou discovered two copies of the treatise in the Vatican library (Vatican 0\textsuperscript{5}321, and Palatine 0\textsuperscript{1}377).\footnote{17} Both of these copies include the

\begin{itemize}
\item \footnote{14}Ibid., 390.
\item \footnote{15}Johann Forkel, *Allgemeine Geschichte der Musik*, (Leipzig: im Schwickerschen Verlage, 1801), II, 436.
\end{itemize}
section on motet composition, and both attribute authorship of the entire treatise to Egidius de Murino. Another copy of the first part of treatise was found in the Vienna Nationalbibliothek attributed to Philippe Andreas, who was probably a compiler. Consequently, Coussemaker had four copies of the treatise at his disposal: the Bologna copy which included only the first part attributed to Philippe de Caserta, the two Vatican copies which included both parts attributed to Egidius de Murino, and the Vienna copy of the first part attributed to Philippe Andreas. The copy in the British Museum attributed to Egidius was not mentioned by Coussemaker. Using the Bologna copy as a basic text for the Tractatus de diversis figuris, and the last chapter of the Vatican copies as a text for the Tractatus Cantus mensurabilis, Coussemaker included them in the Scriptorum as separate works by different authors. He dismissed the possibility that the two might belong together as one with the words: "Hunc et illum omnino distinctos et diversos nulli dubium esse potest." 

According to Coussemaker the fourth volume of Annali civili del regno dei due Sicilie (anno 1834, p. 88) contains a reference


19 Coussemaker, Scriptorum, III, xxiv.
to a Philippe de Caserta of Naples in connection with the ruling family of Aragon, which was in power between 1435 and 1490. Speaking perhaps of Gerber and Forkel, Coussemaker stated that because of this reference "quidam inferunt inter 1445 et 1491 assignandum esse tempus quo floruit Philippus de Caserta."\(^{20}\)

Apparently this fifteenth-century Philippe could not have been the Philipoctus de Caserta who is represented by several compositions in late fourteenth-century and early fifteenth-century sources. According to Coussemaker the only way such a connection could be made was to make the Philippe de Caserta mentioned in the *Annali* a septuagenarian or octogenarian during the reign of Alfonse of Aragon around 1435. If this were the case he would have been in the prime of life in the late fourteenth century, and could have been not only Philipoctus de Caserta the composer, but also Philippe de Caserta the theorist. In any event Coussemaker implies that Philipoctus the composer and Philippe the theorist were one and the same.\(^ {21}\)

Since the *Scriptorum* had established the treatise as the work of two different authors, most subsequent research in the area

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\(^{20}\)Coussemaker, *Scriptorum*, II, xxiii.

\(^{21}\)Ibid., xxiii.
of fourteenth-century notation has recognized the partition. Johannes Wolf devoted a four-page portion of his Geschichte der Mensural-Notation to an exposition of the treatise attributed to Philippe de Caserta. 22 Realizing the corrupt state of the text, he attempted to emend the most obvious errors. Wolf regarded the treatise as having an Italian origin, and maintained that it gave knowledge of Italian notation after the return of the papacy to Rome in 1377.

In 1927 D. P. Guerrini described the contents of still another codex containing the treatise. 23 This manuscript belonged originally to the Preottini family of Pavia whose lineage can be traced back to the end of the Trecento. The codex changed hands several times and at present is in the Library of Congress (ML. 171. J. 6.). In this copy authorship is attributed to "the monk Egidius," and the tract on the method of composing tenors of motets appears as chapter V. It is this copy that provided the basic text for the present translation.


Willi Apel stated that Philippe "was active both as a theorist and a composer" and that he was the pioneer of the syncopated style of the late 14th century.\textsuperscript{24} "Unquestionably this treatise establishes Philippe as a progressive theorist of his day."\textsuperscript{25} However, Apel described the music of Philipoctus as inferior to the mannerists, and clumsy, like that of a pathbreaker. He also stated that the kind of notes the treatise describes are especially to be found in the music of Matheus de Perusio. According to Apel the treatise of Caserta was written about the same time as the inception of the "new style," which in 1375 featured "extended passages of syncopation."\textsuperscript{26}

Since only one copy of the first part of the treatise was attributed to Philippe, and since both parts exhibit the approach of a practical musician, Gilbert Reaney chose to regard them as one work written by Egidius de Murino.\textsuperscript{27} He listed the various Egidii who were composers in the fourteenth century and suggested that they may have been one and the same person and identical with Egidius of


\textsuperscript{25}\textit{Ibid.}, 8.

\textsuperscript{26}\textit{Ibid.}, 9.

\textsuperscript{27}Reaney, "Egidius de Murino," 1170. Reaney stated that four Mss contain both parts as a unified work.
the treatise. In his inventory of the Ms Chantilly 1047 (Ch), Reaney stated without reservation that the *Tractatus diversarum figurarum* was the work of Egidius de Murino. He maintained further that Philippe de Caserta must be "a far more shadowy figure than was previously thought," and suggested "provisionally" that he might have been connected with the court of Gaston Phebus. This tenuous relationship was based on possible mythological allusions to Phebus in the text of *Par le grant senz d'Adriane la sage* (Ch no. 54).

In an article concerned with the problem of the origin and date of *Pic* (Paris, B. N., coll. Picardie 67, fol. 67), Richard Hoppin examined one of its two complete motets, *Musicalis scientia - Sciencie laudabili*. Because of the isorhythmic structure in all three voices this was considered a later work than the other motet, *Garrit gallus - In nova fert*, which appears in the *Roman de Fauvel* (ca. 1316). The triplum of *Musicalis scientia* contains a list of names of twenty Ars Nova musicians among which are those of Guillaume de Machaut, Philippe de Vitry, and Johannes de Muris,


29 Reaney, "The Manuscript Chantilly," 73.


who "have been firmly settled in time and space."\textsuperscript{32} Egidius de Morino, however, must be included among those musicians named in the text who are not nearly so well known. Recognizing the imprudence of equating every Egidius active in fourteenth-century musical circles with the author of the treatise, Hoppin maintained also that there was a problem of time. "If the treatise commonly ascribed to Egidius de Morino belongs to the 'first Ars Nova generation,' can he also be the author of the treatise heretofore attributed to Phillip da Caserta with its discussion of late 14th-century note forms. If, on the other hand, Egidius belongs to the late 14th century, can he have been sufficiently well-known in the first half of the century to be included in the composers listed in Pic?"\textsuperscript{33}

Since "Murino" appears as "Morino" in both \textit{Musicalis scientia} and \textit{Apollinis - Zodiacum}, another "musician motet" found in the \textit{Codex Ivrea} (Ivrea, Libr. of the Chapter) (\textit{Iy}), and the Strasbourg \textit{Ms} (Strasbourg Bibl. de la ville N. 222, C. 22) (\textit{Str}), Hoppin suggested that Egidius might have been associated with the diocese of Thérouanne, or Morinum, as it was known in the fourteenth century.\textsuperscript{34}

\textsuperscript{32}\textit{Ibid.}, 108.


\textsuperscript{34}\textit{Ibid.}, 109.
Morinum had a great deal of social and political contact with England throughout the Hundred Years War, which, according to Hoppin, might explain the presence of a copy of the tract in Bury St. Edmunds. The diocese of Morinum also was in the general vicinity from which almost half of the other musicians listed in Musicalis sciencia came. Hoppin concluded that around 1350 "there must have been a flourishing musical center or centers somewhere in what is now northern France or southern Belgium." 35

Detailed studies concerning various aspects of the Ars Nova were undertaken in connection with an international colloquium held at Wégimont in 1955. In collaboration with Suzanne Clercx, Richard Hoppin inquired into the identity of several unknown musicians of the Ars Nova whose names are listed in the texts of Musicalis sciencia and Apollinis. 36 A generous portion of the study was devoted to "l'état actuel du problème des 'Egidii'," and included not only a summary of the various Egidii whose names appear in fourteenth-century musical sources, but also those mentioned in non-musical documents. 37 Making use of rich sources of information

35Ibid., 111.


37Ibid., 83-92.
in the *Aphalecta Vaticano-Belgica* and documents connected with Avignon (a bibliography appears on page 64), the authors established that the musicians listed in the motets had been most active from 1316 to 1352. "En tous cas, nous n'avons trouvé aucun de ces noms dans les documents avignonnais postérieurs à Clément VI."\(^{38}\) In the report of a discussion held after the presentation of this study, it was disclosed that another copy of the treatise attributed to Egidius de Morino was discovered in Siena (Bibl. Communale).\(^{39}\)

There is nothing in the text of either *Musicalis sciencia* or *Apollinis* that might indicate that the Egidius de Morino named therein was a theorist. In the triplum of *Musicalis sciencia* the twenty musicians are enjoined by Music to respect the laws of Grammar and Rhetoric, and yet "be strong in melody."\(^{40}\) The twelve musicians named in *Apollinis* were apparently members of a "collegium."\(^{41}\) In both motets Egidius de Morino is named in conjunction with "Garino," which is probably only an exigency of rhyme.

\(^{38}\) *Ibid.*, 74.

\(^{39}\) *Ibid.*, 90.


\(^{41}\) *Ibid.*, 69.
The phrase "Egidius de Morino baritonans cum Garino" indicates that the two were singers with low voices, at least in the mind of the poet.

Besides the motets and the theoretical writings of Estéban and Ramos, the only other musical sources that include the phrase de Murino or de Morino with the name of Egidius are the copies of the treatise in the Vatican library, Siena, and the British Museum. In nonmusical documents the name of Egidius in either of these forms has not been found. Pope Gregory XI referred in a letter dated Sept. 2, 1371 to "venerabilm fratre nostro Egidium, episcopum Morinensem," who has been identified with Gilles Aicelin Montaigu, later "cardinalis Morinensis." Two persons having the name of Egidius "Morini" became canons at Mans and Liège in 1336 and 1378. Also an Egidius de Flagiaco received his canonicate at Morinum in 1336. This Egidius was mentioned as a master of music in charge of teaching the boys in the royal chapel at Paris, which calls to mind the statement in the second part of the treatise that the author is writing for the instruction of "parvuli." The fact that this


\[43\] Hoppin and Clercx, 85.

\[44\] Ibid., 85.
Egidius was a music teacher in Paris during the second quarter of the fourteenth century, plus the possibility that he might later have been known as Egidius "de Morino" by reason of his ecclesiastical affiliation with Morinum, makes him a strong candidate not only for membership in the "collegium" of musicians listed in Apollinis, but also for the authorship of the second part of the treatise. It is less likely, however, that this Egidius, who would have been an old man by 1375, could have written the first part of the treatise which deals with late fourteenth-century notation.

Several Egidii are listed as composers in fourteenth-century manuscripts. In Str three compositions are attributed to Egidius de Thenis (165, 173, and 202, according to the inventory of van den Borren). Egidius de Pusiex is named as co-author of the motet *Ida capillorum - Portio nature* (anonymous in IV and Ch). Reaney excluded Egidius de Thenis from the roster of eligible Egidii because he set German texts. Indeed no record of him could be found in the French ecclesiastical documents. Egidius "de Pusieux" (d. 1348), however, is mentioned several times as having received benefits in the diocese of Morinum between the years of 1344 and

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1348. His name appears in the records as having been a chaplain and friend of the nephew of Pope Clement VI (1342-1352). This close association with Morinum, plus the fact that the tenor of Ida capillorum undergoes repetition and diminution as if it were following the instructions given in the canon of the treatise, makes Egidius de Pusiex another strong candidate for the authorship of at least the part of the treatise concerned with motet composition. The lack of rhythmic complexity and the absence of mannered note-shapes in the upper parts of the motet, however, plus the fact that he died in 1348, suggests that he could not have written the first part of the treatise. If Ida capillorum was written around 1345 it was nearly contemporaneous with Apta caro - Flos virginum (ca. 1360), a motet that the author maintains was written by masters in the generation preceding his own.

"Magister Egidius Aug[ust]us" is represented in Ch by a three-voice Ballade, Roses et lis ay veu en une fleur (no. 21). At one time the abbreviation was thought to be "Ang[lic]us." This observation plus the fact that the copy of the treatise in the British Museum was made in the early fifteenth century at Bury St.

46 Hoppin and Clercx, 86.

47 Reaney, "The Manuscript Chantilly," 89.
Edmunds led Reaney to conjecture that Egidius the theorist was English.\(^{48}\) This supposition is strengthened somewhat by the appearance of an E. de Muristo in a list of English musicians in the text of *Sub arturo* - *Fons citharizancium*, which dates from around 1358.\(^{49}\) Instead of "Ang[lic]us," however, the abbreviation is now generally taken to mean "Aug[ustin]us" because of the appearance in the Modena Ms (Modena, Bibl. Estense M. 5. 24) (\(^{Mod}\)) of a "Magister Egidius ordinis eremitarum Sancti Augustini" who is named as the composer of the ballade, *Francois sunt nobles*. Another ballade in \(^{Mod}\), *Courtois et sages*, is attributed to "Magister Egidius." There is in fact no reason to believe that the Augustinian Egidii in \(^{Ch}\) and \(^{Mod}\) were not the same person.

The text of *Courtois et sages* contains an acrostic reference to the schismatic Pope Clemens VII (1378–1394), and an allusion to the controversial election that provoked the Great Schism.\(^{50}\) If "Magister Egidius" did have a connection with the papal court at Avignon around the year 1378, he would have been ideally situated

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\(^{48}\) Reaney, "Egidius de Murino," 1170.


\(^{50}\) Hoppin and Clercx, 87.
in both time and space for writing a treatise on an aspect of mannered notation. The fact that Norimium had an Augustinian abbey from which "Magister Egidius" might have come, plus the fact that Clemens VII had been a bishop there suggests some connection between the Egidius of Ch and Mod and the Egidius of the treatise.\textsuperscript{51}

In the Squarcialupi manuscript (Florence, Bibl. Laur., Pal. 87) (Sq) five pieces with Italian texts are attributed to "Magister Egidius et Guilielmus de Francia."\textsuperscript{52} In an initial portrait both authors wear the habits of Augustinian monks.\textsuperscript{53} Because of this Reaney associated the "Magister Egidius" of Sq with the "Magister Egidius" of Ch and Mod.\textsuperscript{54} Hoppin and Clercx, however, maintained that the style of these five compositions presented a "striking contrast" with the rhythmic complexities of the three ballades written "dans le grand style du dernier quart du xive si\'ecle."\textsuperscript{55} The possibility was suggested that there may have been more than one Augustinian monk named Egidius.

\textsuperscript{51}Hoppin, "Some Remarks a propos of Pic," 110.

\textsuperscript{52}\textit{Der Squarcialupi Codex, ed. Johannes Wolf,} (Lippstadt: Seigel & Co., 1955), 319\textsuperscript{a}, 319\textsuperscript{b}, 320\textsuperscript{a}, 320\textsuperscript{b}, 321.

\textsuperscript{53}Hoppin and Clercx, 84.

\textsuperscript{54}Reaney, "The Manuscript Chantilly," 69.

\textsuperscript{55}Hoppin and Clercx, 87-88.
In non-musical documents references to an Augustinian monk in connection with the court of Clemens VII were not found.\(^{56}\) However, an Egidius de Aureliani is studied theology in Germany and received his doctorate from Clement in 1379. Serving as an ambassador for Clement, he enjoyed a cosmopolitan career in much the same manner as Machaut and Philippe de Vitry. An Egidius de Aurolia is listed in the text of the motet *Alma polis religio* (Ch no. 108) among a choir of Augustinians.\(^{57}\) This Egidius de Aurolia may therefore have been Egidius de Aureliani and identical with "Magister Egidius" of Ch and Mod.

Obviously there were too many Egidii active in musical circles in the fourteenth century to be sure without further evidence which one was Egidius the theorist. The fact that at this time surnames were sometimes changed at will, depending on changes in residence, does not simplify matters.\(^{58}\) For reasons already mentioned Egidius de Flagiaco, Egidius de Pusieux, and the "Magister Egidius" of Ch and Mod seem to be more likely candidates than the others.


\(^{57}\) *Ibid.*, 84.

Unfortunately, no research comparable to that of Hopkin and Clercx concerning the various Egidii has been undertaken with regard to Philippe de Caserta. As a composer he is represented by seven, three-voice ballades in Ch, three of which also appear in Mod. The fourth composition attributed to him in Mod (no. 34) appears in Ch attributed to Galiot (no. 45). Philippe wrote with French texts, and his musical style incorporated most of the involved rhythmic devices characteristic of the late fourteenth century. The Tractatus diversarum figurarum contains some note shapes not used in the ballades (e.g. ), and there are notational devices such as mensuration signs and colored rests present in the ballades that are not mentioned in the treatise. In De ma dolour (Ch 42) red, flagged semiminims are used instead of black, which calls to mind the fact that white, flagged semiminims, not black, are advocated in the treatise. In late Ars Nova notation red was often used for white, and vice-versa. Comparisons between the note shapes of the ballades and those in the treatise, however, would have validity only if it could be determined to what extent the original notation of the composer had been altered by scribes.


60 Ibid., 73.
Another ballade attributed to Philippe, *Par les bons gedeons* (Mod 59, Ch 71), contains a verbal canon as follows:

"Ista cantetur sic: note vacue nigre in proportione dupla, et rubee tam plene quam vacue in proportione sesquialtera, etc. In tenore alie note caudate ab utraque parte in proportione dupla sesquiquarta, et cantatur alie sicut iacet." The question might be asked why Philipoctus the composer, if he were also Philippe the theorist, did not use the system of writing one mensuration over another advocated exclusively in the treatise, rather than the one including the use of arithmetic ratios. One answer might be that the topic of the treatise was deliberately limited to the expression of simultaneous mensurations by means of note shapes. Another might be that the complex and diverse notational apparatus of the ballades represents the more mature efforts of a composer working in an era of technical sophistication, while the single-minded approach in the treatise is that of the pioneer. Finally, of course, the treatise may not have been written by Philipoctus.

In addition to a possible connection with the court of Gaston Phebus hinted at vaguely in the text of *Par le grant sens d'Adriane la sage* (Ch, no, 54), Philippe undoubtedly had ties with the papal court at Avignon. The ballade *Par les bons gedeons*
has the refrain "Par le souverayne pape qui s'apelle Clement." Since the word "sisme" appears in the same ballade, it is certain that the Clement referred to is the antipope Clemens VII, who took up quarters at Avignon in 1378. Given this connection, it is not unlikely that the Philippe de Caserta of Ch and Mod and the "Magister Bigidius" of Ch and Mod crossed paths at Avignon.

Further evidence of a connection between Philippe and the artistic milieu at Avignon is contained in "le précieux et mélancolique virelai Sus un fontayne en remirant" of Johannes Ciconia, which includes in its text the incipits of three ballades attributed to Philippe. Sus un fontayne is representative of the complex period of Ciconia's style and was composed probably around 1375 in Avignon under the influence of manneristic composers, one of whom was obviously Philippe de Caserta. It has been pointed out that Ciconia quoted not only the three text incipits

61Apel, French Secular Music, 2.

but also Philippe's musical setting of them. This can be interpreted as an act of homage to a fellow musician, and it may even represent a means of acknowledging the debt of a student to his teacher. The text of the *virelai* describes how the imagination of the poet has been captured by the sound of someone's singing.

Besides the *chansons* and the copy of the *Tractatus diversarum figurarum* that bear his name, there is a tract preserved in a manuscript at Seville entitled *Regule Contrapuncti secundum magistrum Phillippum de Caserta* (Seville, Bibl. Colombina 6-2-25). Add to these the fifteenth-century document containing the name of Philippe de Caserta which was cited by Coussemaker, and the list of known sources containing his name is complete.

63 Hoppin, Review of *Johannes Ciconia, un musicien et son temps* by Suzanne Clercx, *Musical Quarterly*, XLVIII (1961), 417. The inclusion of *En attendant* suggests that it was not written by Caliot to whom it is attributed in Ch.

64 Neaney, "The Manuscript Chantilly," 73

65 In 1388 Fr. Francesco Minorita built a new organ for St. Marks of Venice, and two Servite monks, Antonio and Filippo, were charged with its supervision. It is possible that these two monks were Anthonellus and Philipoctus de Caserta. Cf. Knud Jeppesen, *Die italienische Orgelmusik am Anfang des Cinquecento*, (Copenhagen: Einar Munksgaard, 1943), 27.
Certain clues are contained in the text of the first part of the treatise that may help to date it. The author refers to the motet Tribus quem non aboruit as an example of a piece written in the discriminating manner of the old masters. Later on they composed even more subtly, as in Apta caro. Now, the author states, the present generation has made even greater discriminations. Apparently, three generations of composers are referred to: 1) the old masters ("Magistri nostri antiqui"), 2) those who composed even more subtly ("et magis subtiliter ordinaverunt"), and 3) the present generation ("Sed nunc successive venientes").

Tribus quem non aboruit - Quoniam secta appears as a three-voice motet in the Roman de Fauvel.⁶⁶ According to Schrade it was probably composed by Philippe de Vitry as one of a cycle written "between early May, 1316, and the end of 1316."⁶⁷ The anonymous Apta caro - Flos virginum, which is preserved in several fourteenth-century sources, was written probably around 1360.⁶⁸ If Tribus quem belonged to the first part of the fourteenth century

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⁶⁷Ibid., Comm. to Vol. I, 32.

(first Ars Nova generation), and Apta Caro to the middle, then the present generation the author refers to must have belonged to the last part of the century. This observation coupled with the fact that some of the note shapes used in the treatise were in use only in the last quarter of the century leaves no doubt as to its temporal origin. Perhaps Apel's date of 1375 is not too early.

Dating the part of the treatise devoted to the composition of motets is not so easy. Since the examples of tenors do not appear very complex rhythmically and incorporate more or less homogeneous groupings of note values, the prevailing view has been that the tract belongs to the first part of the fourteenth century. The author says, however, that these tenors were written for the instruction of the young. He states explicitly that they were not as complex as they could have been, and that more subtle ones could easily be found. Even so, a few of the tenors in the treatise are not as simple as they might appear at first glance. Some include syncopation resulting from the use of the punctus syncopationis, a practice which was certainly not common in tenors dating from the first part of the fourteenth century.

Equally important for the dating of the treatise are the explicit instructions given concerning the kinds of diminution tenors may undergo upon repetition. According to Wolf, verbal
canons containing directions of this sort are especially numerous in manuscripts dating from the middle and late fourteenth century (e.g., Paris ital. 568, and Ch).\(^{69}\) The instructions given for diminution and repetition in the canon of the treatise are followed exactly by the \(\textbf{IV}\) motet, \textit{Ida capillorum}, the tenor of which is stated four times, first in the perfect mode, second in the imperfect mode, third in perfect time, and fourth in imperfect time. If, because of its quadripartite structure, this motet "must be considered one of the most recent . . . in \(\textbf{IV}\),"\(^{70}\) and if such multipartite motets were much more common in the second half of the century than in the first, a good case can be made for updating a treatise that deals specifically with multipartite structure. "It is common in \(\textbf{IV}\) for the upper voice periods to coincide with those of the lower voices,"\(^{71}\) Instructions on how to achieve this kind of structure in the upper voices are given by the author. Also it is taken for granted in the treatise that the standard fourth voice in a motet is the contratenor, a voice which does


\(^{70}\)Gunther, 37. If Egidius de Pusieux was the same person as the Egidius de Puisiens discussed earlier the motet can not be any younger than 1348, which was the year of his death.

\(^{71}\)\textit{Ibid.}, 37.
not normally appear in motets composed before ca. 1350. Taking into account the demands of pedagogical conservatism in regard to note values, and the presence of syncopation in the tenors, plus the fact that the author talks about composing motets built like the youngest of those in Iv, complete with contratenor, a date of 1350 or even 1375 might not seem too late for the work. At any rate the temporal gap between the two sections of the treatise seems to have narrowed considerably.

Unless more convincing evidence can be found, the problem of authorship must remain insoluble. The fact that more copies attribute authorship to Egidius than to Philippe has been interpreted as evidence that Egidius must be the author. These copies, however, may all have been taken from the same source, and there would be no reason to believe that the scribe responsible for such a source was any less capable of error than the one who first wrote "secundum Phillippum de Caserta." In the words of Suzanne Clercx, "la logique arithmétique mérite certes considération mais les statistiques sont dangereuses."^72

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^72Hoppin and Clercx, 90.
TEXT AND TRANSLATION

1 Incipit tractatus diversarum figurarum per quas diversimodi discantatur non sequendo ordinem tenoris, sed alterius temporis secundum Egidium monachum. Prologus incipit.

Here begins a study of different figures through which various modes are sung, following not the order of the tenor, but other times, according to the monk Egidius. Here begins the prologue.

Since, as it pleased God, an understanding of music was graciously implanted in the hearts of those desiring it, it is allowed our old masters possessed their own knowledge of music, and this in a sufficiently pleasing manner, as is revealed in their motets, namely, in Tribus quem non aboruit, and

1 Philippi de Caserta - Tractatus de diversis figuris per quas diversimode discantatur per aliquas regulas non sequentes nodum tenoris, sed alterius temporis incipit Cs secundum Egidium monachum om Cs

2 sicut pro ut Cs generose perlustravit pro gratiosse perlustrare Cs prius pro suum Cs (habuerunt,) licet add Cs grosso pro gratiosse Cs antiquorum om Cs (aboruit) et Rex Carole add Cs (aliis) motetis add Cs
in aliis, etc. 3 Tamen ipsi post modum subtiliorum modum considerantes primum relinquerunt et magis subtiliter ordinaverunt quod ut patet in Apta Caro, et in aliis, etc.

4 Sed nunc successive venientes accutorum intellectum habentes et intelligentes que primi magistri reliquerunt, maiores subtilitates per studium sunt auctores facti, ut hoc quod per antececessores imperfectum relicturn fuit, per successores reformetur.

in others. Yet they themselves soon gave up the first discriminating manner of composing and ordered their music even more subtly as is revealed in Apta Caro, and in others.

But the present generation, having a keener perception and understanding of what the first masters handed down, have made greater discriminations through study so that that which was left behind in an imperfect state by those who went before might be corrected by those who have come after.

3 modum² om Cs comparantes pro considerantes Cs (reliquernct) et artem add Cs quod om Cs et in aliis, etc. om Cs

4 sic nos pro sed nunc Cs accutorem intelligentes habentes om Cs primum pro primi Cs (maiores deinde) add Cs sunt consecuti per studium pro per studium sunt auctores facti Cs
I. 1 De figuris traditis a magistris. Capitulum primum.

2 Nunc itaque successi

figure a magistris nostris tradite sunt quasi omnibus manifeste, videlicet, pro duplici longa ♩, pro longa ♩, pro brevi ♩, pro semibrevi ♩, pro minima ♩.

3 De pausationibus:

Pausa pro duplici longa,

pro longa, pro brevi,

1 om Cs

2igitur pro itaque Cs relicte pro tradite Cs ut hic pro pro Cs

3cum suis pausis pro De pausationibus Cs verba om sub exemplis Cs

Chapter I

Concerning the figures handed down by the masters.

Following are the figures handed down by our masters, as is clear to all, namely, for the duplex long ♩, for the long ♩, for the breve ♩, for the semibreve ♩, for the minim ♩.

Concerning rests:

Rests for the duplex long,

for the long, for the breve,
pro semibrevi, pro minima.

4 Dixistis quedam perfecte et quedam imperfecte, et reperieuntur ubique id est quasi scripte et licet Magistri instruxerunt nos in his figuris ac etiam in quattour mensuris principalibus, videlicet, in tempore perfecto maioris prolationis, et imperfecte maioris prolationis; in tempore perfecto minoris prolationis et imperfecto ipsius.

5 Tamen non docuerunt quomodo super imperfectum maioris discantare debemus perfectum minoris et e contrario, et

4 (istis) sunt add Cs reperiuntur pro reperiunt LC id est om Cs in tempore imperfecto eiusdem pro et imperfecto maioris prolationis Cs in tempore imperfecto maioris prolationis et in tempore imperfecto eiusdem pro in tempore perfecto minoris prolationis et imperfecto ipsius Cs

5 perfecti pro perfectum Cs

for the semibreve, for the minima.

Of these some are perfect and some imperfect, and they are found everywhere just as written. The masters instructed us in these figures and also in the four principal mensurations, namely, perfect time and major prolation, imperfect time and major prolation, perfect time and minor prolation, and imperfect time and minor prolation. Yet they did not teach us how we should compose in perfect time and minor prolation above imperfect time and major prolation, and vice versa, and so it will
sic de singulis temporibus quod clare figuralis per ut inferior apparebit. 6 Nam est absurdum quod illud quod potuit pronuntiari non posset scribi, et e contrario. 7 Quod ut clare ostenderem tractatum hunc parvulum ordinare curavi, ac etiam que superius dixi ad effectum cum Dei adjutorio perducam quod intelligentibus patebit.

appear below how each of the times may be clearly figured. For it is absurd that that which can be performed can not be written, and vice versa. I have prepared this little treatise that I might make these things clear, and that, as I said above, with the help of God I might accomplish that which will be revealed to the knowledgeable.

Chapter II

Concerning the diminution and augmentation of both simple and composite figures. First I

inferior omnibus patebit pro clare figuralis per ut inferior apparebit Cs

6 et satis inconveniens videretur illud scribere non posse quod ore profertur pro nam est absurdum quod illud quod potuit pronuntiari non posset scribi Cs

7 ut quod pro ac etiam que Cs

1 et augmentatione simplicium ac compositarum om Cs
ostendam figuras ordinates cum quibus discantantur diversi modi non sequentes ordines tenoris sed alterius temporis quam fuerit tenor. Capitolum secundum.

2 Consideret ergo unusquisque per viam rationis quod omnis res plena atque perfecta, si a plenitudine eius evacuaretur non est dubium quin propter evacuationem accipiat diminutionem atque imperfectionem, verbi gratia, semibrevis perfecta, ut hic ♦. 3 Si eius ventor evacuatus fuerit, ut hic ♦, accipit diminutionem atque imperfectionem, et iam perdit

shall reveal the ordered figures which may be sung in different ways, following not the divisions of the tenor, but other times.

Each one will be considered by reason of the fact that if something is removed from the fullness of anything full and perfect, there can be no doubt that because of this withdrawal it becomes diminished or imperfect, for example, a perfect semibreve ♦. If its inside is made empty, as here, ♦, it takes on diminution and imperfection, thus losing a

divisionibus add Cs ordinem pro ordines Cs discantatur corr ab discantantur Cs seguido pro sequentes Cs (tenor) tenor ratio add LC Capitolum I pro Capitolum secundum Cs

2 ad plenitudinem pro a plenitudine Cs
tertiam partem sue virtutis; quia primo valebit tres minimas, nunc autem valet nisi duas, quod intelligentibus clarum est.

4 Et sicut res perfecta per diminutionem imperficitur sic simili modo res imperfecta per additionem augmentatur, verbi gratia: si brevis fuit caudata a parte dextra superius vel inferius accipit augmentationem, quod non est dubium, sed multum clarum. 5 Et ita intendo cum Dei adjutorio per augmentationem atque diminutionem procedere, et sicut ostensum est de semibreve, ita ostendam per viam evacuationis de duplici longa, third of its value. Because it first had the value of three minims, it now is worth only two, which is clear to the understanding. And just as perfect things are made imperfect by diminution, in the same manner are imperfect things augmented by addition, for example: if a breve has a tail on its upper or lower right side it is augmented, which is not doubted, but very clear. Thus I intend, with the help of God, to proceed with augmentation and diminution. As it was shown concerning the semibreve, so also

3 solum pro autem Cs

5 Sicut res perfecta per diminutionem imperficitur, sic simili modo res imperfecta per additionem augmentatur et ita add Cs Capitulum II - De Evacuatione Figurarum add Cs
de longa, de breve, de semibreve, et de minima.

6 Duplex ergo longa que sit de modo perfecto de eius proprietate valet novem tempora.
7 Si evacuetur admittiet tertiam partem sue virtutis quem ad modum semibrevis superius dicta, et tunc facta est sex temporum, ut hic ὑ. 8 Item longa perfecta que de sua proprietate valet tres tempora, si evacuetur admittit tertiam partem sue virtutis et non valet nisi duo temporum, ut hic ὑ. 9 Item brevis perfecta que de sua

will I show the effect of empty notes on the duplex long, the long, the breve, the semibreve, and the minim.

A duplex long in the perfect mode is by its nature worth nine breves. If it is made empty it loses a third of its value in the same manner as the semibreve did above, and then it has six breves, as here ὑ. Likewise the perfect long according to its nature has three breves, and if it is made empty it loses a third of its value and is worth only two breves, as here ὑ. In the same manner the

6 sua pro eius Cs sex pro novem Cs

7 amittit pro admittitet Cs C s quatour pro sex Cs

sui temporis vel (virtutis) add
proprietate valet tres semibreves, si evacuetur admittit tertiam partem sue virtutis, et non valet nisi duas semibreves, ut hic ☐.  

10 Item semibrevis perfecta que de sua proprietate valet tres minimas, sed si evacuetur admittit tertiam partem sue virtutis, et non valet nisi duas minimas, ut hic ☐. 

11 Minima similiter si evacuetur merito etiam debet perdere tertiam partem sue virtutis.  

12 Sed de eius valore inferius declarabo, sub hac figura, ut hic patet ☐. 

perfect breve, which is worth three semibreves according to its nature, if it is made empty it gives up a third of its value and is worth only two semibreves, as here ☐. 

Likewise the perfect semibreve according to its nature is worth three minimis, but if it is made empty it loses a third of its value, and is worth only two minimis, as here ☐. 

Similarly, the minim, if made empty, also ought rightly to lose a third of its value. 

However, I shall discuss its value below when considering this figure ☐. 

10 Sed om Cs 

12 sed om Cs
13 Item punctus perfectionis si evacuatus fuerit accipit
diminutionem per dimidietatem
et non per tertiam partem, quia
nihil habet sub se, id est,
nullam figuram sicut alie figure iam dicte. 14 Et sicut
minima, dum est minus corpus,
dividitur in duas partes.

15 Est minor prolatio que po-
test fieri, id est, in duas
semiminimas, queniam est in
minoris valore, id est, quantum
valet minima sicut punctus,
quia aliquando valet brevem
aliquando semibreven, et ali-
quando minimam, tunc potest

Similarly, if the point of
perfection is made empty it
takes on diminution by half,
and not by the third, because
it has nothing smaller than
itself, that is, no figures
such as the ones already men-
tioned. Just as the minim it
is divided into two parts, as
long as it is the smallest
body. It is the smallest divi-
sion that can be made, that is,
into two semiminims, since it
is in the smallest value that
the punctus is worth as much
as a minimim. Sometimes it is
worth a breve, sometimes a

13 vacuus pro evacuatus Cs
dimidiam pro dimidietatem Cs
partem om Cs predicte pro iam dicte Cs

14 minor corr ab minus Cs

15 sicut punctus om Cs
(punctus) sic de puncto add Cs
evacuando pro evacuare Cs
dividi in duas partes, id est, evacuare punctum. 16 Tunc valet tantum sicut una pars minime divisse in duas partes, id est, semiminimam, ut hic o, et isti duo tunc faciunt minimam, ut hic oo.

III. 1 De augmentatione. Concerning augmentation.

Capitulum tertium.

2 Nunc videndum est de augmentatione figurarum, et considero tamen non fore necessce gradatim descendere de augmentatione sicut de diminutione, videlicet de duplici longa vel semibreve, and sometimes a minim, at which time it can be divided into two parts by being made empty. Then it is worth as much as one part of a minim divided into two parts, that is, a semiminim, as here o. These two, then make up a minim oo.

The augmentation of figures is now to be examined. Yet I do not consider it necessary to descend gradually in regard to augmentation in the same way as with diminution, namely

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16 divide pro divisse Cs (ut hic) appellant add Cs

1 (augmentatione) figurarum add Cs

2 esset om LC dilatatio pro dilaceratio Cs plus

ante quam Cs
etiam longa, sed tantum modo
de brevi et infra quia esset
quedam dilaceratio vel evasio,
si cantor plus requiesceret se
quam super brevem.

in regard to the duplex long,
or the long. But such treat-
ment concerning the breve and
smaller notes will be neces-
sary, because there might be
a certain disruption or
evasion if the singer remains
on it longer than a breve.

Concerning the semiminim.

First I want to speak of
the semiminim, because without
it nothing can be made in
music. Although some masters
say that there ought to be
nothing beyond the minim,
which I maintain also, yet it
is proper that the qualities
of these figures be recognized
by their signs, for example:

3 De semiminima.

4 Et primo volo dicere semi-
minima quia sine ipsa factum
esse nihil in musica, et licet
aliqui Magistri dicant quod
non est ultra dare minimam,
quod etiam ego teneo, tamen
opportet quod per signa figuram
cognoscantur qualitates ipsarum
figurarum, verbi gratia: si
longa et brevis ligate sint,
ut hic \textsuperscript{1}, apponendo proprietates efficientur id quod vis, quod si proprietas a parte sinistra inferiori descendat, fient due breves, ut hic \textsuperscript{2}, et si a parte sinistra superiori ascendat fient tunc semibreves, ut hic \textsuperscript{3}, et sic de aliis. 5 Sicut et nunc minime plene vel vacue aliqua per signum et aliqua per proprietatem suscipiunt diminutionem vel augmentationem sicut inferius patebit. 6 Et hoc est quod vocatur semiminima \textsuperscript{4}, et due istarum valent unam minimam, et credo quod minor prolatio non possit if longs and breves are bound together, as here, \textsuperscript{5}, by placing the sign of propriety they can be made into that which you wish. If the sign of propriety descends from the left, two breves are made \textsuperscript{6}. If it ascends from the left, then semibreves are made, as here \textsuperscript{7}, and it is thus with the others. Similarly, full or empty minims sometimes take on diminution or augmentation by propriety and sometimes by sign, which will be made clear below. And this is what is called a semiminim

\begin{itemize}
\item[5] similiter pro sicut et nunc Cs (minime) vel add Cs aliquando pro aliqui Cs suscipiunt pro suspiunt Cs
\item[6] consideres pro consideras Cs dant pro dat Cs taliter pro talem Cs discantare pro discantari Cs (et) hoc add Cs (tenor) Capitulum IV add Cs
\end{itemize}
fieri, si recte consideras; et
ista adjuncta aliis figuris dat
augmentationem talem quod diver-
simode potest discantari, et
allo modo quam sit tenor.

value of one minim, and I be-
lieve that it is not possible
to make a smaller division, if
you consider it rightly. This
figure, joined to others,
makes augmentation possible
in such a way that mensura-
tions other than that of the
tenor can be sung.

Further concerning augmen-
tation and diminution.

A breve may lose a third
of its value, and three of
these may be put in place of
two in perfect time and major
prolation, as here $.\quad $. Moreover, the tempus can be

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7 Item de augmentatione et
diminutione figurarum.

8 Brevis qui autem perdidit
tertiam partem sue virtutis,
ponuntur ex illis tres pro
duobus temporibus perfectis
maioris, ut hic $\Box\Box\Box$.

9 Potest autem dividi tempus

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7 item om Cs
figurarum om Cs

8 de brevibus pro brevibus qui Cs (autem) quorum quelibet
add Cs ex illis om Cs

9 exemplum om Cs valent pro valet Cs due pro
quatour Cs (minimas) ut hic $\Box\Box$ add Cs
in duas partes equales, ut hic ♩ ♩ ♩ ♩, et quia semibreves perfecte atque punctate valet quelibet quator minimas, et sibi adjuncte quod valet quelibet semiminimam, et iste quater figure perficiunt novem minimas.

10 Item semibrevis imperfecta perfectitur per punctus, ut hic ♩ ♩ ♩ ♩.

11 Item minima caudata superior et inferior valet tantum quantum semibrevis imperfecta, id est, duas minimas, et hic satis convenientur, ut hic ♩ ♩ ♩ ♩. 12 Abstrae autem a divided into two equal parts, as here ♩ ♩ ♩ ♩. Since perfect semibreves with punctus are each worth four minims, by joining to them that which has the value of a semiminim, these four figures thus bring about nine minims.

Similarly the imperfect semibreve is perfected by means of the punctus, as here ♩ ♩. Likewise the minim with a tail above and below is worth as much as an imperfect semibreve, that is, two minims, and this is as it should be, for example, ♩ ♩ ♩ ♩. But take

10 (ut hic) apparit ♩ ♩. add Cs
11 commune et hoc satis est pro hic satis convenientur Cs
12 si bene numeres pro si recte computes Cs
qualibet tertiam partem id est evacua et invenies quattour minimas si recte computes, ut hic ♂☉☉☉, et iste tres valent quattour minimas.

13 Sunt autem alie figure minime imperfecte ex quibus ponuntur quattour pro tribus minimis, et habent maiorem effectum quam semiminime quia sunt plene, et habent minorem effectum quam minime quia habent signum atque proprietatem semiminimarum, ut hic ♂☉☉☉. 14 Possunt autem poni aliquando rubee signa diversimode figurate, et quando homo non haberet cum quo scriberet figuram rubeam tunc est away from each a third part, that is, make them empty, and you will find four minims, as here ♂☉☉☉, and thus these three are worth four minims.

There are other figures called imperfect minims of which four can be put in place of three. They have greater value than semiminims because they are full, and they have less value than minims because they have the sign and the propriety of semiminims, as here ♂☉☉☉. Moreover, red signs can sometimes be used in various figures, and when one does not have that with which he might write red figures,
licitum ipsas evacuare. 15 Sed hoc est tantum de tempore imperfecto maioris super tempus perfectum minoris prolationis, et e converso.

16 Item figura superius et inferius caudata cuius inferi-us est retorta, quattour existis valent [septem] minimas, ut hic . 17 Quod si adjungatur eis punctus vacuus, qui valet tantum quantum semiminima, tunc iste quattour valent novem minimas, si recte computas, ut hic .

18 Item minima superius semiplena et inferius semivacua in uno corpore superius et

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15 (imperfecto maioris) prolationis add Cs
16 figure pro figura Cs quorum pro cuius Cs
inferius caudata, et inferius retorta valet minimam cum semiminimam, ut hic ₌₉, quia superius sunt minime, et inferius semiminimae.

19 Item minima evacuada amittit tertiam partem sue virtutis sicut superius dixi, et sic tales tres faciunt duas minimas, ut hic ₌₉₉.

IV. 1 Qualiter ordinabis et discantabis ponendo figuras de uno modo ad alium. Capitulum quartum.

2 Superius dictum est de diminutione atque augmentatione

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1 Capitulum V pro Capitulum tertium Cs De tempore perfecto majoris prolationis pro rubric Cs

3 ostendendum pro ostendam Cs
figurarum. 3 iunct ostendam qualiter ipsas ordinabis pro temporibus.

4 Et primo de tempore perfecto maioris, quod si super ipsum discantare volumus ad modum imperfectum temporis minoris appone tales quatour figures [\includegraphics[width=0.2\textwidth]{figures1}].

5 Item si ad modum temporis imperfecti maioris dividendo tempus in duas partes appone has figurkas [\includegraphics[width=0.2\textwidth]{figures2}].

6 Item si vis dividere duo tempora istius temporis discussed above. Now it will be shown how you will order them according to tempora.

First in perfect time and major prolaction. If we want to discant above it in imperfect time and minor prolaction four figures such as these are to be put [\includegraphics[width=0.2\textwidth]{figures3}].

Similarly if the tempus is to be divided into two parts in the manner of imperfect time and major prolaction, place these figures [\includegraphics[width=0.2\textwidth]{figures4}].

Likewise if you wish to divide two tempora of that
perfecti in tres partes equales
appone istas figuras  □ □ □.

7 Item si secundum eundem actum iterum temporis imperfecti maioris vis dividere in quar- tour partes appone tales figuras, ut hic ♩ ♩ ♩ ♩.

8 Item si vis discantare ad modum minimarum secundum eundum actum appone tales sex figuras, ut hic ♩ ♩ ♩ ♩ ♩ ♩, vel per istum modum, ut hic ♩ ♩ ♩ ♩ ♩ ♩.

9 Item si vis discantare ad modum perfecti minoris similiter perfecti time into three equal parts, place these figures  
Similarly if you want to divide again according to the same division of imperfect time and major prolation into four parts, place such figures as these  
Likewise if you want to discant using minimis according to the same division place six figures such as these  
Similarly if you want to discant in the manner of

7 perfecti pro imperfecti Cs

8 ♩ ♩ ♩ corr ab ♩ ♩ ♩ ♩ ♩ ♩ Cs ♩ ♩ ♩ ♩ pro ○ ○ ○ ○ Cs

9 (modum) temporis add Cs (maioris) ut supra Capitulum VI prolationis add Cs perfecto pro imperfecto De tempore imperfecto maioris
possunt poni sex tales figu-
ures sicut dictum est de tem-
pore imperfecto maioris.

10 Sequitur de tempore im-
perfecto maioris, quod si vis
discantare de super ad modum
temporis perfecti maioris ap-
pone tales figuras

11 Item si vis discantare
de super ad modum temporis
perfecti minoris prolationis
per minimas appone sex minimas
rubeas, ut hic

perfect time and minor prola-
tion, six such figures can be
used as were discussed above
concerning imperfect time and
major prolation.

The following concerns im-
perfect time and major prola-
tion. If you want to discant
above it in the manner of per-
fected time and major prolation
place figures such as these

Likewise if you wish to
discant from above in perfect
time and minor prolation by
means of minims use six red
minims, as here

10 (maioris) prolationis add Cs

tales) novem add Cs

11 om Cs
12 Item si vis discantare secundum eundem actum temporis perfecti minoris appone tres semibreves vacuas, ut hic ♩ ♩ ♩, vel tres rubeas, ut hic ♩ ♩ ♩.

13 Item si vis discantare desuper admodum temporis imperfecti minoris appone tales quattuor figuras, ut hic ⬠ ⬠ ⬠ ⬠.

14 Sequitur de tempore perfecto minoris, quod si vis super ipsum discantare ad modum temporis perfecti maioris appone tales figuras, ut hic ⬠ ⬠ ⬠ ⬠ ⬠ ⬠ ⬠ ⬠.

Also if you want to discant according to the same division of perfect time and minor prolation, place three empty semibreves, or three red, as here ☞ ☞ ☞ .

If you wish to discant in the manner of imperfect time and minor prolation place four figures such as these ☞ ☞ ☞ ☞ .

The following concerns perfect time and minor prolation. If you wish to discant above it in the manner of perfect time and major prolation place figures such as these ☞ ☞ ☞ ☞ ☞ ☞ .
15 Item si vis discantare admodum temporis imperfecti maioris per semibreves dividendo tempus in duas partes, tunc pone duas semibreves punctates, ut hic ♩♩♩♩. 16 Item secundum eundem actum, ut hic rubee ♩♩♩♩.

17 Item si vis discantare admodum minimarum tunc minime debent esse rubee, ut hic ♩♩♩♩♩♩.

18 Item si vis discantare super istud tempus ad modum temporis imperfecti minoris appone quatour tales figuras, ut hic ♩♩♩♩.

If you want to discant in the manner of imperfect time and major prolation by semibreves, dividing the tempus into two parts, then put two dotted semibreves, as here ♩♩♩♩; likewise according to the same division by means of red ♩♩♩♩♩♩.

Similarly if you want to discant using minims then the minims ought to be red ♩♩♩♩♩♩.

Likewise if you want to discant above this time in the manner of imperfect time and minor prolation place four figures such as these ♩♩♩♩♩♩.

16 per rubras vel vacuas pro ut hic rubee Cs
17 discantare om Cs (rubee) vel vacue add Cs
18 Capitolum VIII De tempore imperfecto minoris prolactionis add post exemplum Cs
19 Sequitur de tempore imperfecto minoris, quod si vis discantare desuper ad modum temporis imperfecti maioris appone tales figuras, ut hic.

20 Item si vis discantare desuper ad modum temporis perfecti minoris ad modum semibrevim appone tales figuras, ut hic.

21 Item si vis discantare ad modum minimarum appone semper tales figuras sicut in tempore imperfecto maioris, ut hic rubee.

The following concerns imperfect time and minor prolation. If you want to discant from above in the manner of imperfect time and major prolation use figures such as these.

If you want to discant from above in the manner of perfect time and minor prolation by means of semibreves, use figures such as these.

Likewise if you want to discant using minimis, always use figures like those in imperfect time and major prolation, here in red.

---

19 pro Cs
20 pro Cs
21 (discantare) desuper add Cs rubee on Cs
22 Item si vis discantare desuper ad modum temporis predicti perfecti maioris tunc accipe ad modum temporis perfecti minoris quia in equalitate minimarum non potest cantari, et per consequens, nec scribi, si recte consideras, quia non potest dividiri nisi in duas partes, et si quattour ascenderent usque ad octo, et nunc sic deficerent.

If you want to discant from above in the manner of the aforesaid perfect time and major prolation, then proceed in the manner of perfect time and minor prolation, because it cannot be sung in an equality of minims and, consequently, it can not be written, if you consider correctly. For one cannot divide the minim except into two parts, and even if four are increased up to eight, they are still deficient.

And so I have reached the end of this work. Therefore I return thanks to God. Amen.

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22 perfecti om Cs numerus pro nunc Cs deficeret pro deficerent Cs
23 om Cs
24 Superius dictum est de augmentatione atque diminutione figurarum, nunc dicendum est qualiter ipsas ordinabis ad discantandum diversimodi super quattour tempora, et primo de tempore perfecto maioris, postea de singulis temporibus, sicut inferius patebit de modo discantandi qui dicitur secundum Gallicos vulgariter traynem vel trahyn, et est fortior modus quam sincopare. 25 Et primo de tempore perfecto maioris, et ponuntur pro duobus temporibus novem semibrevis vacue, ut hic de tempore perfecto maioris:

The augmentation and diminution of figures was discussed above. It is now to be discussed how you will order these for discanting in various ways above the four tempora, first in perfect time and major prolation and afterwards in each of the times, as it will appear below. This is the manner of discant which is commonly called dragging by the French, and it is a more forceful mode than syncopation. First in perfect time and major prolation nine empty semibreves are put in place of two tempora, as here in perfect time and major prolation:

24 Superius dictum . . . figurarum om Cs (patebit) ponendo rubeas add Cs illos de Francia pro Gallicos Cs sincopae Cs

25 (vacue) vel rubee add Cs de tempore perfecto maioris om Cs
26 De tempore perfecto minoris:  
Perfect time and minor prolation:  

27 De tempore imperfecto maioris:  
Imperfect time and major prolation:  

26 imperfecto corr ab perfecto Cs  
2 om Cs  
maioris pro  
minoris Cs

27 de tempore perfecto minoris pro de tempore imperfecto maioris
28 De tempore imperfecto minoris:

Imperfect time and minor prolation:

29 De semibrevisbus perfectis:

In perfect semibreves:

28 imperfecto maioris pro imperfecto minoris Cs

29 cóp om Cs de tempore imperfecto minoris pro de semibrevisbus perfectis Cs Et sic finis totius libri - Et sic finis ad laudem Dei per me fratem Jo. Bonadies in conventu Regii post vesperas 1447, 14 septembris add post exemplum Cs
V. De modo componendi tenores motetorum. Capitulum quintum.

1 Primo accipe tenorem aliquiis antiphone vel responsori, vel alterius cantus de antiphonario; et debent verba concordare cum materia de qua vis facere motetum; et tunc recipe tenorem et ordinabis et colorabis secundum quod inferius patebit de modo perfecto vel imperfecto. 2 Et modus perfectus est quando computantur tria tempora vel sex pro nota. 3 Et modus imperfectus est quando computantur duo tempora

Chapter V

How to compose the tenors of motets.

First take the tenor from some antiphon or response, or another chant from the antiphonary. The words ought to fit the subject of the motet. Then take the tenor and order and color it according to that which will appear below concerning the perfect or imperfect mode. The perfect mode occurs when three or six tempora are counted per note. The imperfect mode occurs when two or four tempora are counted

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1 cum om Cs vis om Cs
vel quattour pro nota. 4 Et quando tenor est bene ordinatus, tunc si vis facere motetum cum quattour, tunc etiam ordinabis et colorabis contratenorem supra tenorem; et quando vis potes dividere contratenorem, tunc accipe tenorem et contratenorem si componis cum quattour, et ordinabis triplum super bene ut concordet cum tenore et contratenore. 5 Et si vis cum superius concordare tunc divide tenorem in duas partes vel quattour vel tot partes sicut tibi placuerit; et cum feceris unam partem super tenorem tunc illa pars debet ita esse figurata sicut per note. And when the tenor is well ordered, then if you want to make a motet with four voices, also order and color the contratenor above the tenor; and when you wish you may divide the contratenor. Then take the tenor, and the contratenor if you are composing for four, and order the triplum above so that it agrees with the tenor and contratenor. If you want it to correspond even more closely then divide the tenor into two parts, or four, or as many parts as please you. When you have made a part over the tenor then that part ought to be

---

4 potes *om* Cs ordinatis *pro* ordinabis^2 Cs
5 ipsum *pro* cum Cs ipsa *pro* illa Cs
prima pars, et sicut alia pars; et istud vocatur colorare motetos.

6 Item potes sibi adiungere aliam subtilitatem et hoc est si vis potes eum facere de modo perfecto id est comparare super tria tempora insimul et post tria tempora debet super esse punctus divisionis. 7 Hoc facto procede ad motetum id est ad quintam et concordabis et colorabis cum triplo et tenore et contratenore cum si est cum quatour, et ita fac usque ad finem.

figured as the first part, and thus with the others; and this is called coloring motets.

You can impart another sublety to it if you wish by constructing it according to the perfect mode, that is, by organizing above three tempora at the same time, and after three tempora there ought to be a punctus divisionis.

Having done this, proceed to the motetus, which is at the fifth, and arrange and color it so that it agrees with the triplum and the tenor and the contratenor when it is for four, and so on to the end.

6 ibi pro sibi Cs tria\(^1\) om Cs
7 cum\(^2\) om Cs
8 Postquam cantus est facturaet ordinatus tunc accipe verba que debent esse in motetoe, et divide ea in quator partes, et sic divide cantum in quator partes, et prima pars verborum compone super primam partem cantus sicut melius potes, et sic procede usque ad finem. 9 Et aliquando est necesse extendere multas notas super paucaverba, et aliquando est necesse extendere multaverba super paucatempora quousque perveniatur ad complementum.

10 Qualiter ordinatur tenores et contratenores.

After the cantus has been constructed and ordered, take the words which are to be in the motet and divide them into four parts. Then divide the cantus into four parts, and put the first part of the words over the first part of the cantus in the best way you can, and so proceed to the end. Sometimes it is necessary to extend many notes over a few words, and sometimes it is necessary to extend many words over a few tempora so that the end may be achieved.

How tenors and contratenors are ordered.

9 et aliquando est necesse extendere multaverba om Cs

10 rubric om Cs
11 Nunc ostendam qualiter tenores ordinabis et colorabis; et ita ordinabis et colorabis contratenores sicut tenores, tamen contratenor potest aliter colorari quam tenor si vis. Now I will show how you will order and color the tenors. You will order and color the contratenors just as the tenors, yet the contratenor can be colored differently than the tenor if you wish. First concerning the perfect mode that it may be explained logically. If the tenor is stated more than once it ought to be indicated. And every tenor that is stated twice—since it is not necessary to indicate it the first time—when it is stated twice place this figure: 2, but if it is stated three times put

11 ostendendum pro ostendam Cs suus corr ab si vis Cs
12 (signatus) cantratenor add Cs
13 et omnis tenor om Cs (2, 3, 4,) 5 add LC
figuratur sic: ii, iii, iii, 2, 3, 4.

14 Tenor iste est de modo perfecto et quolibet nota sive maxima valet sex tempora, et est coloratus, quia omnes partes eius sunt similes, et vocatur tenor ordinatus, quia non est aliqua mixtura in eo nisi pausa:

This tenor is in the perfect mode, and each note or maxima is worth six tempora, and it is colored because all its parts are the same. It is called an ordered tenor because there is no mixture in it except rests:

14 sive maxima om Cs partes eius om Cs pro Cs
15 Tenor iste est de modo perfecto, et plene valent sex tempora, et vacua quatour tempora, et iste tres vacue valent duas plenas. 16 Et tenor iste vocatur tenor mixtus, tamen est coloratus, et tamen possunt plures vacue poni in tenore si vis, tamen custodi semper colorum, et sic de aliis mixtis que ponuntur in tenore, videlicet de longis et de brevibus et de pausis:

This tenor is in the perfect mode. The full notes are worth six tempora and the empty four tempora. The three empty ones are worth two full ones. This tenor is called mixed, yet it is colored. Still more empty notes can be placed in the tenor if you wish, yet always retain the color, as with the other mixtures that are placed in the tenor, namely those made from longs, breves, and rests:

\[
\begin{align*}
\text{16 tenor}^2 & \text{ om Cs} \quad \text{custode pro custodi Cs} \\
\text{Intende (videlicet) add Cs} & \quad \text{pro Cs} \quad \text{in tenore om Cs}
\end{align*}
\]
17 Tenor iste est de modo perfecto, et plene valent sex tempora et vacue valent duo tempora et iste tres vacue valent unam plenam, et iste tenor dicitur mixtus, tamen coloratus:

This tenor is in the perfect mode. The full notes are worth six tempora and the empty are worth two. The three empty ones are worth one full. This tenor is called mixed, but colored:

18 Tenor iste est de modo perfecto, et maiiores valent sex tempora et minores valent unum tempus, and hic sex debent esse punctate ante et retro, quia possunt computari cum nota antecedente vel sub sequente, et iste sex minores

This tenor is in the perfect mode. The larger notes are worth six tempora and the smaller are worth one tempus. These six ought to be dotted before and after, since they can be computed with the note before or after. The six

17 om Cs
18 (minores) quelibet add Cs
perficiunt unam maiorem, et
est tenor mixtus tamen est
coloratus:

smaller notes make up one
larger, and it is a mixed
tenor, yet it is colored:

19 Tenor iste est de modo
perfecto, et maiores valent
sex tempora, et minores tria:

This tenor is in the per-
fect mode. The larger notes
are worth six tempora, and the
smaller three:

20 Tenor iste est de modo
perfecto, et maiores valent
sex tempora, et post maiorem
debet esse punctus divisionis,

This tenor is in the per-
frect mode. The larger notes
are worth six tempora, and
after the larger note there
et prima minor que sequitur valet unum tempus, secunda duo, tertia tria, et est tenor mixtus tamen coloratus:

2\text{I} Tenor iste est de modo perfecto, et maiores valent sex tempora, et minores quolibet unum tempus, et est tenor mixtus, tamen coloratus:

ought to be a division point. The first smaller note which follows is worth one tempora, the second two, and the third three. It is a mixed tenor, yet colored:

This tenor is in the perfect mode, and the larger notes are worth six tempora and the smaller each are worth one tempus. It is a mixed tenor, yet colored:
22 Tenor iste est de modo perfecto, et maiores valent sex tempora, et minores valent quelibet umum tempus et est tenor mixtus, tamen coloratus:

This tenor is in the perfect mode. The larger notes are worth six tempora and the smaller each are worth one tempus. It is a mixed tenor, yet colored:

23 Tenor iste est de modo perfecto, et maiores valet sex tempora, et minores tria tempora, et debent esse punctate ante et retro, quia possent computari cum maioribus, et iste tenor est mixtus tamen coloratus:

This tenor is in the perfect mode. The larger notes are worth six tempora, and the smaller are worth three tempora. They ought to be dotted before and after, since they can be computed with the larger notes. This tenor is mixed but colored:

22 om Cs
23 post 21 Cs pro Cs
24 Tenor iste est de modo perfecto, et quelibet valet tria tempora, et est coloratus et ordinatus, et non mixtus:

This tenor is in the perfect mode, and each note is worth three tempora. It is colored and ordered and not mixed:

25 Tenor iste est de modo perfecto, et plene valent tria

This tenor is in the perfect mode. The full notes are

24 om Cs

25 quelibet (plena) add Cs
collar corr ab tenor

(vacue) valent add Cs
tempora, et vacue duo tempora, et est [tenor] mixtus tamen coloratus:

26 Tenor iste est de modo perfecto, et prima nota valet unum tempus, et secunda duo, et tertia tria:

27 Et tales tenores possunt dividi in quatour partes diversimode; et prima dicitur sicut stat; secunda vice dividitur vel diminuitur per

worth three tempora, and the empty two. It is a mixed tenor, yet colored:

This tenor is in the perfect mode. The first note is worth one tempus, the second two, and the third three:

Such tenors can be divided into four parts of various kinds. First it is performed as it stands. The second time it is divided or made
dimidium de primo, et tunc prima nota valet unam semibreven, et secunda duas et tertia tres, et sic usque ad finem.

28 Item tertia vice potest dici de [modo] imperfecto, et tunc prima nota valet unum tempus, et secunda unum et tertia duo, et sic usque ad finem.

29 Item quarta vice diminuitur istud [modus] imperfectum per semi, id est, per medium; tunc prima nota valet unam semibreven, et secunda unam et tertia duas, et sic usque ad finem.

30 Item iste tenor potest aliter dividi in quattour partes

28 tempus, et secunda unum om Cs

29 tempus corr ab modus

less by half of the first. Then the first note is worth one semibreve, and the second two, and the third three, and so on to the end.

The third time it can be stated according to the imperfect mode. Then the first note is worth one tempus, the second one, and the third two, and so on to the end.

The fourth time this imperfect mode is diminished by half. Then the first note is worth one semibreve, the second one, and the third two, and so on to the end.

The tenor can be divided into four parts in another way, tempore corr ab modo
videlicet; prima vice de modo perfecto, tunc prima valet unum tempus, et secunda duo, et tertia tria, et sic usque ad finem.

31 Item in secunda vice potest dici de [modo] imperfecto, tunc prima valet unum tempus, et secunda unum et tertia duo tempora.

32 Item si tertia vice diminuat per semi de prima vice, tunc prima nota valet unam semibreven, et secunda duas, et tertia tres semibreves.

33 Item si quarta vice tunc diminuat per semi de secunda vice et tunc prima nota valet

for example: first according to the perfect mode, then the first note is worth one tempus, the second two, and the third three and so on to the end.

The second time it can be stated in imperfect mode, and then the first note is worth one tempus, the second one, and the third two.

If the third time it is made less by half of the first time, then the first note is worth one semibreve, the second two, and the third three semibreves.

If the fourth time it is made less by half of the second time, then the first note is

31 tempore corr ab modo
32 voce pro vice Cs
unam semibrevem, et secunda unam et tertia duas semibreves, et sic usque ad finem. 34 Et possunt pone pause post perfectiones, sed custode semper colorem, et debet scribi sub tenore sic: Primo dicitur de modo perfecto; Secundo de [modo] imperfecto; Tertio zeze sive cese per semi de primo, et quartor zeze sive cese per semi de secunda vice.

35 Tenor iste quando est de modo imperfecto, tunc valet quelibet quattour tempora; et quando est de modo perfecto, tunc quelibet valet sex tempora, sicut superius dictum worth one semibreve, the second one and the third two, and so on to the end. One can place rests after the perfections, but always retain the color. The following ought to be written under the tenor: first it is stated in the perfect mode; second in the imperfect mode; third it is cut down by half of the first time, and fourth it is cut down by half of the second.

When this tenor is in the imperfect mode each note is worth four tempora, and when it is in the perfect mode each is worth six tempora, as it was stated above in regard to

34 tempore corr ab modo

35 pro Cs
est in tenoribus de modo perfecto, et est tenor ordinatus atque coloratus:

36 Tenor iste quando vis quod sit de modo imperfecto tunc valet quilibet duo temporae; et quando vis quod sit de modo perfecto, tunc valet quilibet tria temporae sicut superiorius ponitur in tenoribus de modo perfecto, et est tenor ordinatus atque coloratus:

36 tria corr duo Cs

the tenors in the perfect mode.
This tenor is ordered and colored:

When you wish this tenor to be in the imperfect mode, then each note is worth two temporae; and when you want it to be in the perfect mode each note is worth three temporae, as was established above in the tenors of the perfect mode. This tenor is ordered and colored:
37 Tenor iste quando est de modo imperfecto, tunc maiores valent quelibet quattour tempora, et minores duo; et quando est de modo perfecto, tunc maiores valent sex tempora, et minores tria sicut superius patet, etc:

\[ \text{[Music notation]} \]

38 Tenor iste quando est de modo imperfecto, tunc maiores valent quattour tempora, et minores quelibet unum tempus; sed in modo perfecto sunt minores punctate sicut superius

\[ \text{[Music notation]} \]

When this tenor is in the imperfect mode, the larger notes are worth four tempora, and the smaller two. When it is in the perfect mode, the larger are worth six tempora and the smaller three, as was made clear above:

\[ \text{[Music notation]} \]

When this tenor is in the imperfect mode the larger notes are worth four tempora, and the smaller are worth one tempus. But in the perfect mode the smaller notes are

\[ \text{[Music notation]} \]
patuit, et non est necesse eas punctare in modo imperfecto:

39 Tenor iste est de modo imperfecto, et maiores valent quelibet quattuor tempora, et minores quelibet duo tempora:

40 Tenor iste est de modo perfecto, et prima nota valet

dotted, as it was made clear above. It is not necessary to dot them in the imperfect mode:

This tenor is in the imperfect mode. The larger notes are each worth four tempora, and the smaller each get two tempora:

This tenor is in the perfect mode. The first note is
unum tempus, secunda unum, 
tertia unum, et quarta tria 
tempora, et pause computantur 
per se; et potest dici bis si 
vis sicut stat vel potest 
fiéri divisio in secunda vice 
per semi de prima; et tune 
nota valent tres semibreves, 
et quilibet pausa valet unam 
semibreven:

\[ \text{music staff image} \]

41 Tenor iste est de modo 
imperfecto et prime due note 

\[ \text{music staff image} \]

worth one tempus, the second 
one, the third one, and the 
fourth three tempora. The 
rests are computed by them-

telves. It can be stated 
twice if you wish just as it 
stands or it can be divided 
the second time by half of the 
first. Then the notes are 
worth three semibreves, and 
each rest is worth one semi-
breve:

\[ \text{music staff image} \]

This tenor is in the imper-
fect mode. The first two
valent unum tempus pro qualibet, et tertia valet duo tempora; et potest dividit per semi, et dicitur: bis tumc due prime valent pro qualibet unam semibreven, tertia duas semibreves, et pause prima vice valent duo tempora, et secunda vice non valent nisi unum tempus, ut hic infra:

42 Sciendum est quod per tenores supradictos possunt inveniri quamplures alii modi et divis alii tenores per viam subtilitas, et ideo non est necesse omnes tenores notes are each worth one tempus, and the third is worth two tempora. It can be divided by half if it is stated twice. Then the first two are each worth one semibreve, and the third two. The first time the rests are worth two tempora and the second time they are worth only one, as follows:

It ought to be understood that by means of the tenors mentioned above many other kinds can be found, and other tenors can be divided by way of subtlety. For that reason,
componere. 43 Plures eorum qui possunt inveniri, quando existis subtilis cantio potest facere alios tenores quamplures eorum; et ideo sapienti intelligenti pausa sufficient, sed que scripta sunt superius ad doctrinam parvulorum scripta sunt.

44 Unde dicendum est de pauis qualiter ipsas ordinabis in tenoribus; et primo de modo perfecto quod pause debent esse punctate per se; tunc pone in tenoribus tres vel sex vel novem pausas de uno tempore, et debent esse punctate ex utraque parte, ut hic , et non debent poni nisi post perfectiones.

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43 potest pro possunt Cs tenores pro omnes tenores Cs deduci pro divisi Cs contra-
44 computate pro punctate Cs cantor pro cantio Cs
45 Item si vis componere vel ordinare pausas cum perfectionibus, quod si pausa debet ire cum prima, quod est ante se, tunc debet esse punctate retro, ut hic:

Likewise if it should go with the perfection that is after, then it ought to be dotted before, as here:

46 Item si debet ire cum perfectiones que est retro se tunc debet esse punctate ante ut hic inferius per exemplum patet:

Similarly you can put such rests as these in the perfect mode and not in the other, because it signifies the

45 cum illa que est ante se retro corr ab cum prima, quod est ante se, tunc debet esse punctate retro Cs

46 ut hic inferius per exemplum patet on Cs
quia quot spathis tangent tot
tempore valent:

perfect mode, as here since
they touch as many spaces as
they are worth in tempora:

Aliquando possunt ponii
due simil, ut hic post perfec-
tiones sed caveas ne frangas
coloram.

Sometimes two can be placed
together like this after per-
fections, but take care not
to break the color.

Item si pausas vis in
modo imperfecto non est
necesse eas punctare sed
stant per se, ut hic infra
pateat:

Similarly if you wish to
put rests in the imperfect
mode, it is not necessary to
dot them, for they stand by
themselves, as is apparent
from the following:

48 (ut hic) et non debent poni nisi add Cs

49 si per pra sive Cs imperfectionibus corr cum perfec-
tionibus Cs
sive per se stant imperfectionibus computantur non debet esse punctate.

50 Item si vis ponere pausas de duobus temporibus, tunc appone ut hic patet in sequenti exemplo, quia quot spatia tangent tota tempora vallent:

51 Item si vis pausas pro tribus temporibus ponere simul tunc ponere debes unam de duobus et aliam de uno tempore ut hic:

50 in sequenti exemplo om Cs or if they stand by themselves and are computed with imperfections they ought not to be dotted.

Similarly if you want to place rests of two tempora, then place them as in the following example, since they touch as many spaces as they are worth in tempora:

51 in sequenti exemplo pro tangent Cs In the same manner if you wish to place rests of three tempora together, then you ought to put one of two and the other of one tempora:
52 Si maiores subtilitates cupis habere quam in isto volumine continentur tunc stude fortiter in musica, et forte Deus prestabit tibi per suam gratiam maiorem intellectum atque subtilitatem.

53 Est alius modus componendi motetos quam superius dictum est, videlicet: quod tenor vadat supra motetum et sic ordinabis: Accipe tenorem de antiphonario sicut superius dictum est, quem colorabis et ordinabis, et stat in gamma bassa, et tu potes eum mittere in gamma alta; et quando est ordinatus bene, tunc facies

If you desire greater subtleties than are contained in this work, then study music steadfastly, and perhaps God will by his grace show you greater understanding and discrimination.

There is another way to compose motets besides the one spoken of above, and that is when the tenor goes above the motetus. It is arranged thus: take a tenor from the antiphonary as was mentioned above which you will color and order, and which stands in the low range. Place it in the high range, and when

53 (potes²) imperfectum ... si vis, om Cs
discantum sub tenore sicut melius scis, et potes ipsum colorare et de modo perfecto facere si vis. 54 Hoc facto facias triplum concordare super motetum sicut melius scis et potes, et si vis ipsum facere cum quatour, tunc debet ibi esse contratenor. 55 Sed oportet contratenor sit primo et concordet cum tenore, aliter non posse collorari.

56 Item si vis facere motetum cum quinque, per hunc modum potest fieri: fac primo tenorem sicut dictum est, et fac discantarem subitus tenorem

56 insuper pro super Cs

it is well ordered then construct the discant under the tenor as best you can. You can color it and construct it in the perfect mode if you wish. Having done this, make the triplum agree above the motet as best you can. If you want to make it for four voices, then the contratenor ought to be there. However, it is proper that the contratenor be first and that it agrees with the tenor. It can not be colored in any other manner.

Similarly if you want to make a motet for five voices, you can do it in this way: first construct the tenor as was instructed, and construct
et concordare; hoc facto fac trium discantare super motetum sicut melius scis. 57 Adhuc potes facere alium discantum qui ibi circumsonat trium fulgendo ipsum trium. 58 Et iste cantus quintus vocatur quadruplum, et sic erit motetus totaliter plenus, et credo quod non possent fieri plures cantus in simul.

59 Item motetum trium et quadruplum posse semper bene facere de modo perfecto, licet cantus esset de tempore perfecto, et tunc debet esse de novenaria vel senaria the discant under the tenor, making it agree. When you have done this, fashion the trium above the motetus as best you can. At this point you can construct another discantus which will sound around the trium, illuminating it. This fifth voice is called a quadruplum, and thus is the motet complete. I believe that more voices cannot be fashioned together.

Similarly the motetus, trium, and quadruplum can always be well made according to the perfect mode. If you wish the cantus may be in perfect time, and then it ought

57 circumsonat cor circum qua quam Cs

59 aliquando cantus est de modo perfecto et de tempore perfecto pro et tunc debet esse de novenaria vel senaria perfectione, et quantum est de modo perfecto Cs prima pro illa Cs
perfectione, et quantum est de modo perfecto, et tum debet semper ponit punctus divisionis post tria et debet illa perfectio durare usque ad finem.

60 Isto modo debet fieri Balada simplex: in primo fac apertum et clausum, et ultimo fac clausum solum modo.

61 Item Balada duplex habet apertum et clausum ante et retro.

62 Item Vironellus simplex habet clausum ante, apertum et clausum retro.

63 Item Vironellus duplex habet dimidium apertum et

62 Vironellus pro hiatus Cs ante apertum et clausum retro pro clausum ante, apertum et clausum retro Cs

63 Vironellus pro hiatus Cs et clausum ante, et apertum et clausum retro corr et clausum retro Cs

to be made up of novenaria or senaria perfecta. And when it is in the perfect mode, a punctus divisionis should be placed after three tempora, and it should continue by perfections until the end.

The single Ballade ought to be made in this manner: at the beginning make it open and closed, and at the end make it closed only.

Similarly the double Ballade has an open and closed ending before and after.

Likewise the single Virelai has a closed ending before and an open and closed ending after.

Similarly the double Virelai has the half before open
clausum ante, et apertum et
clausum retro.

64 Item Rondelus habet
apertum ante; quando finitur
in ut, debet esse decima; et
quando finitur in mi, debet
esse octava; et quando fini-
tur in la, debet esse quinta,
et retro clausum. Deo gratias.

and closed, and an open and
closed ending after.

The Rondeau has an open
ending in the middle. When
it ends on ut it ought to be
the tenth. When it ends on
mi it ought to be the octave,
and when it ends on la it
ought to be the fifth, and it
is closed at the end. Thanks
be to God.

Here ends the treatise of
Master Egidius on measured
song which was copied by Master
Johannes Franciscus de Pavia,
a monk of the monastery of
St. George the Greater of
Venice, 1465.

65 Explicit tractatus
Magistri Egidii mensurabilis
cantus quem fuerit scrintit
Dominus Johannes Franciscus
de Pavia, monachus monasterii
Sancti Georgii maioris de
Venetiis, 1465.

64 et quando finitur in mi, debet esse octava om Cs

65 Explicit tractatus cantus mensurabilis secundum Magistrum
Egidium de Murino pro Explicit . . . Venetiis, 1465 Cs
COMMENTARY

The parts of the text in the Ms that appear in red have been underlined. Unimportant variations in spelling and the use of the subjunctive have not been annotated. Errors appearing in both Cs and LC have been corrected in the text and placed within brackets. The numbers in the commentary refer to the chapter and sentence numbers that have been placed in the text.

Prologue 2-4. The temporal relationships between the motets named in the text of the treatise and the treatise itself were discussed in the Introduction. In Coussemaker's edition of the treatise another motet, Rex Carole, is cited in addition to Tribus quem as an example of the motets of the "old masters." Rex Karole — Johannis genite, a motet attributed to Phillipus Roylart, appears for three voices (solus tenor) in Str, and for four voices (added contratenor) in Ch (Reaney, "The Manuscript Chantilly," 95). Phillipus Roylart is known only as one of the musicians in the court of Charles V (1337-1380), to whom the motet is addressed. The tenor and contratenor of Rex Karole are isorhythmic and made up of long and rather complex taleae.
Isorhythmic organization is also apparent in the upper voices. The presence in this motet of a complex rhythmic structure typical of motets written after 1350, plus the fact that Charles V was not crowned until 1364 indicates that it does not belong to the first Ars Nova generation. Its inclusion in the text of the Bologna copy as an example of a motet written by the old masters must therefore be regarded as either an erroneous interpolation or an indication that there was an older motet named _Rex Carole_ which has not survived.

In contradistinction to the youngest three part motets in the Montpellier codex (fascicles VII and VIII), the three voices of _Tribus quem_ enter successively. It is curious that in all three motets cited in the text the parts enter successively, which is not a common practice in motets of the Ars Nova. The two upper parts of _Tribus quem_ are rhythmically independent of the tenor throughout, and few traces of the ornamented note-against-note style of the Ars Antiqua are to be found. The tenor is organized into two _colores_, each of which contains six, first ordo statements of the second rhythmic mode (\(\overline{\text{d} \text{e}}\text{d}\)). Therefore, as far as can be determined from one motet, the "first discriminating manner" of the old masters appears to have consisted of the writing of two rhythmically independent, but not isorhythmic, parts above an isorhythmic, or proto-isorhythmic tenor.
In Apta Caro - Flos virginum (Ch, Mod, Iv, and Cambrai, Bibl. Comm. 1328) the isorhythmic structure of the tenor is much more complex and consists of long, overlapping taleae and colores. Unlike the earlier motet the upper parts are also isorhythmic.

A fourth voice, the contratenor, makes use of the same long note values that appear in the tenor and in general acts as a counterpart to the tenor. Apparently, then, the old masters later "ordered their music even more subtly" 1) by writing longer and more complex taleae and colores in the tenor which were allowed to overlap, thus producing kaleidoscopic patterns of isorhythmic and isomelic structure, 2) by allowing a permeation of the isorhythmic principle into all voices, and 3) by writing a fourth voice figured like the tenor which, together with the tenor, formed a homophonic background for the polyphony above. (see Reese, Music in the Middle Ages, p. 339 for an analysis of Apta caro.

The complete motet is printed in Besseler, "Studien zur Musik des Mittelalters" II, Archiv für Musikwissenschaft, VIII(1927), 254 ff).

II-1. This is not the normal meaning of diminution and augmentation by one-half, but rather diminution in the sense of imperfection and augmentation by various fractional increases in value.
II-4. Since adding *caudae* to breves makes them longs, this citation does not illustrate the augmentation of an imperfect value.

II-6. The values of six and four breves for the duplex long are in agreement with the assumption in chapter V that the duplex long is always imperfect.

II-12. In Coussemaker's version the examples of notes that have lost a third of their value are arranged more systematically. Instead of a single white breve, for instance, the example appears as follows: ♦♦♦♦♦. Theoretically this manner of representing diminution is not correct because a white breve would be worth two black semibreves, or three white. The example of an empty minim also includes a division of the black minim into three black semiminims and the empty minim into two white semiminims. The author states repeatedly, however, that the minim is divided into only two semiminims, and that a smaller division is not possible.

II 13-16. The empty punctus described here seems to be peculiar to this treatise. Although called a *punctus perfectionis*, it functions here like a *punctus additionis*, which adds one-half
the value of the preceding note. Gafurius also identified the punctus perfectionis with the punctus additionis, not with the punctus divisionis (cf. Apel, The Notation of Polyphonic Music, p. 116). Since the empty punctus has an unvarying value (i.e. a semiminim), it functions in a manner similar to the modern tie. A value equal to a semibreve plus a semiminim could presumably have been notated like this: ♭, (which would be the same as in imperfect prolation). The next logical step would have been to create a special dot of addition to represent each of the other note values. This procedure is perhaps hinted at when the author says that two empty puncti (••) make up a minim. In Coussemaker the two empty puncti are separated by a minim (•), which may represent an attempt on someone's part to make the empty punctus function as a punctus divisionis.

III-4. The semiminim had been recognized, at least theoretically, by Philippe de Vitry in the Ars Nova ("cujus vero minime mediatas, semiminima nominatur," Scriptores, III, 19), and by Johannes de Muris in the Ars Discantus ("et minima non valet nisi duas semiminima," Scriptores, III, 76). In France, apparently, it was accepted as an element of notational speculation long before it found its way into actual music. At first it was thought that this early appearance of the semiminim in
the *Ars Nova* (ca. 1320) was the result of an interpolation, especially since the chief source of the treatise was an Italian manuscript. Also the semiminim was not used in the motets attributed to Philippe de Vitry. According to Reaney, however, confirmation of the mention of semiminims in the *Ars Nova* is to be found not only in Anonymous III (*Scriptores*, III, 375), who maintained that he was summarizing Philippe's work, but also by the appearance of a discussion of the semiminim in the *Speculum Musicae* of Jacobus de Liege (*Scriptores*, II, 419), which was written no later than 1330 (cf. Gilbert Reaney, "The *Ars Nova* of Philippe de Vitry," *Musica Disciplina*, 6(1956), p. 7).

The semiminim is not included in the present treatise as one of the figures handed down by the masters. If one of these old masters was Philippe de Vitry, the composer of *Tribus quem*, it must be assumed that the author of the *Tractatus diversarum figurarum* was either unaware of Philippe's inclusion of the semiminim in the *Ars Nova*, or he listed only those figures which the old masters actually used in their music. In the period when he was writing, however, the semiminim was apparently not only in common use, but also considered indispensable ("sine ipsa factum esse nihil in musica"). His reference to other masters who say there should be nothing beyond the minim, and his ready assurance that this is also his conviction may represent an honest pang of
conscience at having to halve something that is already the "smallest."

The conservative reaction to the semiminim is expressed somewhat caustically by Theodoricus de Campo in his De Musica Mensurabilis (Scriptores, III, 190ff) as follows: "Sunt aliqui magistri qui volunt minimas subdivisas, et sic subdivisas semiminimas nuncupare. Nota quod, secundum suum vocabulum, improprie dicerentur minime, quia secundum differentiationem Philosophi, non est dare minimum minimo." (There are some masters who like to subdivide minims, and to name those subdivisions semiminims. Observe that according to their appellation, minims are improperly called the least, because in accordance with the definition of Philosophy, there should be nothing less than the smallest.

The white, flagged minima is the form of the semiminim as far as this treatise is concerned. The form of the black semiminim is reserved for the imperfect minima.

III 4-5. This is one of the most puzzling spots in the treatise. The problem is: how do the four figures (♩♩♩♩) divide the breve into two equal parts? The author states that the perfect semibreve can be dotted and that this combination of perfect semibreve plus dot has the value of four minims. (This is, of course, entirely contrary to normal practice.) Two
of these are worth eight minims. At this point that which has
the value of a semiminim has somehow to be "joined" to each
semibreve in order that the total will be nine minims. In III-5
the statement was made that the semiminim "joined" to other
figures makes augmentation possible in certain ways. Even if the
two figures with descending, flagged stems († †) are supposed
to be semiminims, the problem is not solved. Why are these two
figures set off by themselves if they are each to be joined to a
dotted semibreve, and what exactly is the process by which they
are joined? Conceivably the author could have had something like
this in mind: ♪♪ ♪♪ ♪♪ (which would equal ♪♪ ♪♪ ♪♪). If a
breve worth nine minims is to be divided into two equal parts,
some means of notating a pitch that would last four and one-half
minims would have to be devised. The author speaks of "joining"
one value to another, but apparently this concept was not imple-
mented in any concrete way. It is curious that he should have
talked about connecting (adjuncte) one value to another and not
performed the physical act of drawing a line from one note to the
other.

In the version of Coussemaker two black, dotted semibreves
are given as an example of the breve divided into two equal parts.
This would seem to be closer to what the author had in mind
because the breve is actually divided into two seemingly equal
figures. Whether or not these are "duas partes equales" is
another matter. The author does not actually say that a semiminim **per se** is to be joined to the dotted semibreve, but that which is worth a semiminim. He had already stated that the **punctus perfectionis** is sometimes worth a breve, sometimes a semibreve, and sometimes a minim, so all the dot could do was to increase the value of the perfect semibreve from three to four minims, just as it increases the value of the imperfect semibreve in the next example from two to three minims. The only way he could increase the value of the two dotted semibreves from eight minims to nine minims and still have only two equal parts was to state cryptically that to each is joined the value of a semiminim. Apparently later scribes thought, quite understandably, that he meant the actual joining of another figure. Not knowing how to "join" them they merely wrote them in and left it for posterity to consider what sort of alchemy was involved.

Coussemaker also noted that the Vienna copy gives two half-black, half-white semibreves (♦️♦️) as an example of the divided breve that equals nine minims. Following rules set up elsewhere in the treatise, however, each figure must be equal to five minims (a perfect semibreve plus an imperfect semibreve), which would give a total of ten minims.
III-10. In Coussemaker two empty, dotted semibreves (♩·♩·) appear here instead of the two dotted, black ones. Both forms are correct. The empty, dotted semibreves would be used only in perfect prolations, and the black, dotted ones in imperfect prolations.

III 12-13. This is the note shape which was called *dragma* by the Italians and *fusiel* by the French (cf. *Scriptores*, III, 186, 373).

III-16. Both LC and C have "valent sex minims." Coussemaker, however, notes that the Vienna copy has "valent septem minimas," which is correct. If this note were worth one and one-half minims it would be a duplication of the note shape given in III-19 (♩) which has the value of a minim plus a semiminim. According to Wolf (*Geschichte der Mensural-Notation*, I, 292), four ♩ are worth seven minims because of the following relationships:

\[
\begin{align*}
\text{♩♩♩♩} & = \text{♩♩♩♩} + \text{♩♩♩♩} \\
\text{♩♩♩♩} & = \text{♩♩♩♩} \text{♩♩♩♩}
\end{align*}
\]

That this interpretation is correct is proved in III-17, where the addition of four empty *puncti*, each worth a semiminim, brings the total value of the four notes to nine minims.
IV-1. In the Ms this chapter and the preceding one are both numbered Capitulum tertium. Therefore this chapter and the one following have been renumbered as Chapters IV and V. The different sections of Chapter IV indicated below are numbered as separate chapters in Cs.

IV 4–9. These examples are concerned with the performance of various mensurations above perfect time and major prolation (9/8).

IV 10–13. This series of examples concerns performance above perfect time and major prolation (6/8).

IV 14–18. Deals with mensurations to be performed above perfect time and minor prolation (3/4).

IV 19–22. Contains examples of other mensurations above imperfect time and minor prolation (2/4).

IV-5. (Cf. Commentary, III-9.) Again there is no general agreement among the manuscript copies as to how the perfect breve divided into two equal parts should be notated. The version of Coussemaker has ⟨·⟩, while the Palatine and Vienna copies have ⟨·⟩. According to Wolf in order to notate correctly a division of the breve into two equal parts the dotted semibrevis major has to be used (Wolf, Geschichte der Mensural-notation,
I, 273). Two of these would equal nine minims (\(\text{\textbullet\textbullet} = \text{\textbullet\textbullet\textbullet\textbullet\textbullet}\)). This note shape is not found in the treatise.

**IV-16.** Red notes are not necessary in this example because of the use of the *punctus divisionis*. They merely indicate a change of mensuration, with the note values remaining unaltered. The same usage occurs in **IV-17**.

**IV-20.** Both LC and C have "ad modum temporis perfecti maioris," but Coussemaker notes that the Vienna copy has "ad modum temporis perfecti minoris," which is correct according to the context.

**IV-22.** Perfect time and major prololation can be sung over imperfect time and minor prololation by means of semibreves (as in 3/4 over 2/4), but not minims, because the author can find no way to notate nine against four. This combination of mensurations demands a special notational procedure beyond the scope of the present treatise, a procedure that can be found in practical sources, e.g., in Apel, *French Secular Music*, no. 58, bar 64. In this piece nine against four is produced by the normal use of mensuration signs plus a canon that specifies measures of equal length over the basic mensuration of imperfect time and minor prololation.
IV-23. These concluding words are missing in the version of Coussemaker. He notes, however, that the Vienna copy concludes at this point with the same words. The continuation of the treatise beyond this apparent ending may represent a later addition made by the original author of the treatise, or by someone else.

IV 24-28. The first few lines of this added section are almost a word for word repetition of the beginning of Chapter IV. It is not likely that the original author would have introduced an appendix by repeating a sentence extracted from an earlier section of the treatise that made sense only at that particular point. To begin the added section with the words "The augmentation and diminution of figures was discussed above," as if that was all that had been accomplished up to that point, and then to give examples of how these figures are ordered "in various ways above the four tempora," seems to ignore the fact that examples of how to write one mensuration over another had already appeared and been discussed in the treatise. However, it may be that the original author meant this added section to serve as a set of specific examples of "traynen" and not as a further explication of how to write one mensuration over another.
All five examples illustrate basically the notation of three semibreves against two. Other references to "traynen" may be found in the treatises of psuedo-Tunstude (Scriptorum, IV, 277), and Anonymous I (Scriptorum, III, 354).

According to Charles van den Borren, the date in the inscription at the end of Coussemaker's edition of the treatise should read 1474, not 1447 ("Le Codex de Johannes Bonadies, musicien du XVème siècle," Revue Belge d'Archeologie et d'Histoire de l'art, IX–X(1939–40), 256). He also noted that in the Faenza Codex the colophon is preceded by different musical examples written in a much less "archaic" notation than those that appear in the Scriptorum. Coussemaker stated in a footnote that the musical examples which appear at the end of his version of the treatise were taken from the Vatican and Palatine copies, but he does not say why.

V-1. To order (ordinare) a melody is to provide it with particular note values, while to color it (colorare) is to arrange these values into a recurrent rhythmic pattern. In this treatise the term ordinatus, in addition to referring to rhythmic construction generally, has a more restricted use as a label for a particular kind of tenor, which consists of notes of the same value. In the fourteenth century there was no universal
differentiation made between color and talea. Johannes de Muris in his Libellus cantus mensurabilis (Scriptorum, III, p. 58) provided the standard fourteenth-century definition of color as follows: "Color in musica vocatur similitudo figurarum unius processus pluries repetitur positio in eodem cantu. Pro quo notandum quod nonnulli cantores ponunt diversitatem inter colorum et taleam. Nam vacant colorum, quando repetuntur eodem voces; taleam vero quando repetuntur similes figures." (Color in music is the repetition of the same pattern of figures many times in the same melody. It is to be noted that some singers make a difference between color and talea. They say that color is the repetition of the same pattern of intervals, and talea is the repetition of the same pattern of rhythms.) Not until the beginning of the fifteenth century was it generally agreed that color referred to melodic repetition. A lengthy discussion of the various schools of thought concerning color and talea can be found in the Tractatus practice de musica mensurabili of Prosdocimus de Beldenandis (Scriptorum, III, pp. 225-227).

V 2-3. The modus referred to here is that of the long (modus minor). The modus of the maxima (modus major) is assumed to be imperfect at all times as is evident from the use of the binary maxima in the examples of tenors. The division of the long and
maxima into three and six breves respectively in the perfect mode, and two and four breves in the imperfect mode requires the imperfect division of the maxima in both instances, as follows:

\[
\begin{array}{c}
\text{modus maior imperfectus} \\
\text{modus minor perfectus}
\end{array}
\quad
\begin{array}{c}
\text{modus maior imperfectus} \\
\text{modus minor imperfectus}
\end{array}
\]

V-4-5. After the contratenor has been ordered above the tenor it can also be divided into isorhythmic parts like the tenor. The triplum is not necessarily colored but is ordered so that it agrees with the tenor and contratenor. However, the author states that the triplum can be made to correspond even more highly if, like the tenor over which it is constructed, it is also arranged into isorhythmic parts.

V-6. It is not clear why organizing the triplum in the perfect mode is an added subtlety. The triplum is normally written in tempus and prolation. Perhaps "organizing it above three tempora at the same time" was considered a subtlety inasmuch as it was another aspect of rhythmic structure, in addition to isorhythm, that could be imposed on the triplum. Later (V.59)
the author states that the motetus and quadruplum, in addition to the triplum, can be made according to the perfect mode. Apparently he is suggesting that the voices of a motet may be rhythmically organized not only horizontally by means of isorhythm, but also according to a vertical superstructure based upon modal.

V-7. Motetus has two meanings. It refers not only to the entire composition, but also to one of the voices. Since there is no distinction made between the two in the Latin, the correct meaning must be found out through the context. The motetus here is given the fifth above the tenor as a tessitura. (Cf. Anonymous XI (Scriptorum, III, 465) for various rules concerning pitch and range in three-voice writing.)

V-13. The signs used by the old masters to indicate repetition of the tenor are found in motets in the Montpellier codex (f. 369) and the Roman de Fauvel. (Cf. Wolf, Geschichte der Mensural-notation, I, 57, 90, and Schrade, Polyphonic Music of the Fourteenth Century, Comm. to Vol. I, motets 5, 8, 14, 18, and 29. Also tenor of facs. 67 in Apel, Notation of Polyphonic Music, p. 331) The "magistri antiqui" of the first part of the treatise were also contemporaneous with the Roman de Fauvel.
Arabic numerals used to indicate repetition are much more difficult to find. On folios 3v and 4r in Mod a *Gloria* appears with Arabic numbers inserted at the beginning of each isorhythmic period, but this has been interpreted as a teaching device employed by Matheus de Perusio and has nothing to do with the number of times the part itself is to be repeated. (Cf. G. de Van, "La pédagogie musicale à la fin du moyen âge," *Musica Disciplina*, II (1948), 87). The Arabic numerals placed after the Roman numerals are apparently either an explanation of what the Roman numerals mean or an indication that the old masters used these figures also.

V-14. The author gives various examples of two kinds of tenors: 1) *tenor ordinatus*, which consists of notes and rests of equal value (presumably either duplex longs or longs; cf. V-24), and 2) *tenor mixtus*, which contains a mixture of different note values. The *tenor ordinatus* was probably a descendant of the thirteenth-century motet tenor written in the fifth rhythmic mode. Both *tenor ordinatus* and *tenor mixtus* are colored. The fact that no tenor is mentioned as not being *coloratus* implies that all tenors ought to be. Only V-41 is irregular, that is, uncolored. It was probably colored originally, but in its present form it is corrupt beyond repair.
Since tempus and prolacion play no part in the tenors, the maxima or the long has been taken as the unit of measure in the transcriptions.

V-15. The presence of single white (vacuus) notes, which produce syncopation, is a further indication that this part of the treatise belongs later in the century than the "first Ars Nova generation." Devices such as syncopation coloration are not commonly found in tenors dating from the first half of the fourteenth century. (Cf. also V-18.)

V-20. The designation of maximas as "larger notes" and breves, altered breves, and longs as "smaller notes" suggests that the author was concerned with a simplified terminology suitable for "the instruction of the young."

V-28-29. The Ms has tempore imperfecto and tempus imperfectum, but the context makes it clear that modus is intended. (Cf. also V-31 and V-34.)

V-40-41. Apparently these two tenors, one in the perfect mode and the other in the imperfect mode, are intended as examples
of those that cannot change mode but can be stated twice, as opposed to those in the perfect mode that can be stated four times with one change of mode and two diminutions. (Cf. V-26.) By saying that the tenor can be repeated either as it stands or in diminution, the author seems to be proposing the two basic ways of writing isorhythmic tenors. In V-40 the first binaria should be two breves according to the text (prima nota valet unum tempus ... secunda unum). The example for V-41 does not carry the pattern described in the text beyond the first three notes.

V 53-58. The standard four-voice arrangement is as follows:

- triplum
- motetus
- contratenor
- tenor

The implied four-voice arrangement with the tenor in the high range above the motetus would seem to be:

- triplum
- tenor
- motetus
- contratenor

However, the position of the triplum is not given in relation to the tenor, which could, therefore, be the highest voice.

The author is careful to state that if the contratenor is added as a fourth voice it is to be composed first after the tenor.
(Cf. Anonymous XI (Scriptorium, III, 466) for rules concerning position of contratenor in relation to discantus when the tenor is in either the high or low range.)

In a motet for five voices the quadruplum is added as another discantus in the same range as the triplum, which it "illuminates." This procedure does not seem to exist in the motet repertory, but its counterpart may be observed in some of Machaut's four-part secular pieces. (Cf. Ballades 18 and 21.)

Although the contratenor is not specifically mentioned in the description of the five-voice motet in which the discant is under the tenor, it is apparently assumed to be in the same position as the contratenor in the altered four-voice arrangement.

V 59. In Coussemaker tempore perfecto appears here instead of novenaria or senaria perfecta, which indicates that LC was copied (and edited) by an Italian scribe. In either case perfect time with major or minor prolation is meant.

V 61-64. The terms ante and retro, or primo and ultimo, refer to the first and second sections of the various cantilenae, and thus the author defines form in each case. The closed ending cadences on the final, while the open ending terminates on some
note other than the final. Only for the rondeau is there an attempt to define an open cadence, but the author's meaning is by no means clear.

Machabey stated that Egidius de Norino probably based his definitions of form on the works of Machaut (Armand Machabey, *Guillaume de Machault*, (Paris: Richard-Masse, 1955), I, 175). Several double virelais are to be found in the works of Machaut. These are like the regular virelais except that the refrain is divided into two parts, the first of which has an open ending and the second a closed ending, just as the strophe. (Cf. Machabey's analyses on pp. 175-196.)

V-65. A standard table of neumes has been inserted in the Ms between the end of the text and the *explicit*. One like it can be found on plate XXXVIII in Coussemaker's *Histoire de l'harmonie au moyen-Age*.

It is not normal practice for a single, unified treatise to begin (*incipit*) and end (*explicit*) with different titles. Since the first part (*Incipit tractatus diversarum figurarum*) has a definite ending indicated, and since the last part ends with a different title (*Explicit tractatus . . . mensurabilis cantus*), it is likely that the two parts were originally separate treatises.
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