

CORPVS SCRIPTORVM DE MVSICA

15

PETRVS PICARDVS

ARS MOTETTORVM COMPILATA BREVITER

Edidit

F. ALBERTVS GALLO

*

ANONYMVS

ARS MVSICAE MENSVRABILIS

SECVNDVM FRANCONEM

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Edidervnt

GILBERTVS REANEY ET ANDREAS GILLES

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COMPENDIVM MVSICAE MENSVRABILIS

ARTIS ANTIQVAE

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AMERICAN INSTITUTE OF MUSICOLOGY

1971

CORPUS SCRIPTORUM DE MUSICA

Prof. Gilbert Reaney

General Editor

(Since 1966)

PETRUS PICARDUS

Ars Motetorum Compilata Breviter

Edited by

F. ALBERTO GALLO

ANONYMOUS

Ars Mus. Mens. Secundum Franconem

Edited by

GILBERT REANEY and ANDRÉ GILLES

ANONYMOUS

Compendium Mus. Mens. Artis Antiquæ

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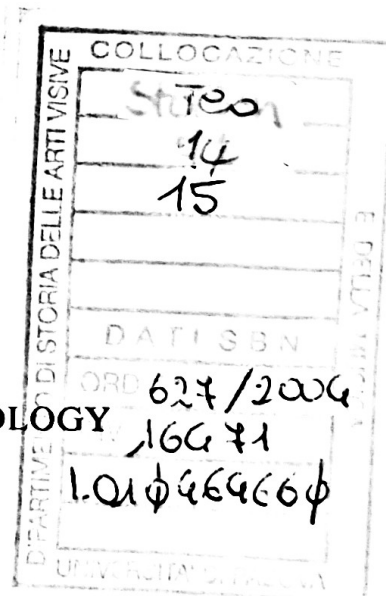
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PETRUS PICARDUS

ARS MOTETTORUM
COMPILATA BREVITER

INTRODUCTION

This treatise was published by Coussemaker following Hieronimus de Moravia who attributed it to Petrus Picardus and reproduced it in his own work¹, found in the following source:

P **Paris, Bibliothèque Nationale, lat. 16663.**

Parchment, 13th-14th century, 245 × 180 mm., written by a single hand in two columns.

- 1r a Incipit tractatus de musica compilatus a fratre Jeronimo moravo ordinis fratrum predicatorum.
 Quoniam ut dicit Boetius...
- 64v b Viso igitur quid sit discantus...
- 66r b ...diversus et consonans cantus.
- 66v a Habito inquit Johannes de cognitione...
- 76v a ...vel clausam lay.
- 76v b Cum inquit de plana musica...
- 83r b ...et de ipso organo sufficiant ibi dicta.
- 83r b Quoniam nonnulli maxime novi auditores...
- 84v b ...brevibus et semibrevibus ut hic. *Huonores.*
- 94r b ...caritate fraterna corrigas et emendes. Finito libro sit laus et gloria Christo.
 Explicit tractatus de musica fratris Jeronimi de moravia ordinis fratrum predicatorum.

This is a version with all the middle part of the first chapter missing: the conclusion of the section on *longa imperfecta*, the section on *breves* and the beginning of the section on *semibreves*. Moreover, music examples are missing, though spaces for them are provided.

Subsequently Moberg published the treatise by itself² as found, anonymous, in the following source:

- 1 C. E. H. de Coussemaker, *Scriptorum de musica medii aevi...*, I, Paris 1864, 136b-139b. New edition: S. M. Cserba, *Hieronymus de Moravia O.P. Tractatus de Musica*, "Freiburger Studien zur Musikwissenschaft 2", Regensburg 1935, 259-263.
- 2 C. A. Moberg, „Om flerstämmig musik i Sverige under medeltiden”, in *Svensk tidskrift för musikkforskning* X (1928), 62-67.

U **Uppsala, Universitetsbiblioteket, C 453.**
Parchment, 14th century, 150 × 105 mm., miscellany.

- 1-171 [non-musical]
172r a Quoniam nonnulli maxime auditores novi...
173v b ...penultimam significat esse longam
174-237 [non-musical]

The first chapter is here reproduced entire and all the music examples are there, but the work breaks off at the beginning of the third chapter.

Anonymous again, the treatise is also found in the following source:

N **Napoli, Biblioteca Nazionale, XVI A 15.**
Paper, 14th-15th century, 285 × 225 mm., miscellany.

- 1r In nomine Beatissime e Sanctissime Individue Trinitatis Amen.
 Gaudent brevitae moderni. Notarum sive figurarum...
1v ...Quintus ex omnibus brevibus et semibrevibus.
 Et finitur ars Morettorum Amen.
1v Omnes medie sunt breves in ligaturis...
 ...ex omnibus brevibus vel semibrevibus.
1v a Incipit ars morellorum compilata breviter.
 Quoniam nonnulli maxime novi auditores...
3r b ...brevibus ac semibrevibus ut in subsequenti patet exemplo [musical
 example] *Non me sui entrenmis puis kela florir vol.*
 Et sic finitur ars morellorum per omnia secula seculorum Amen.
3r b Incipit musica plana.
 Tres sunt littere conclusive...
3v b ...in secunda vero et tertia sicut supra largius est dissertum.
3v b Quid est tempus. Tempus in discantu...
4r ...et descendere per duas voces ut hic
 [music examples]
4v Gaudent brevitae moderni. Quando invenitur notula quadrata...
5r ...modi sunt imperfecti quando variantur [music example]
5v Hec est Tabula musice artis...
5v Gamma ut est una clavis...
7r Copiam de signo quam musica designo...

- 7r Nota quod septem sunt littere...
- 7v Incipit ars musice secundum boetium.
Greci invenerunt musicam...
- 8v ...finit in F gravi sicuti protus eius.
- 8v Incipit titulus artis cui non deserit vox venerandus erit. Incipiunt
Regule organizandi secundum magistrum iulianum Agerotinesem
Canonicum. Tres sunt principales consonantie...
- 9r ...diapente ascendat quatuor.
[music examples]
- 9v b Incipit Regula Approbata que dicitur flos regularum.
Vide pro tono possumus reddere...
- 10r ...in quinta voce ascendens vel descendens.
[music examples]
- 10r Videndum est quid sit discantus. Discantus est diversorum can-
tuum...
- 11v ...in diapente inciperit ut hic
[music example]
Libro finito sit laus et gloria chrixto. Deo gratias. Amen.
- 12-164 [non musical]

In this case both text and examples are complete.

Based on these three sources, which appear to be independent of one another, it is now possible to establish a critical text of the entire treatise.

The title *ars motetorum* seems particularly appropriate in as much as the examples reproduced are from motets, some of them known³ either as compositions in musical sources or as cited in other treatises. A list follows:⁴

Ja n'amerai autre	<i>Cl</i> 44, <i>Mo</i> 2, 128
O Maria beata	<i>Ba</i> 76, <i>Da</i> 9
	Discantus positio vulgaris, CS I, 97a
	Lambertus, CS I, 271a , 280a
	Ars mus. mens secundum Franconem, ex. 10(b)
	Anonymous of Erfurt ^{4a}

3 Cf. F. Ludwig, "Die Quellen der Motetten ältesten Stils", in *Archiv für Musikwissenschaft* V (1923), 291; R. Stephan, "Theoretikerzitate", in *Die Musikforschung* VIII (1955), 87-88.

4 For the sigla and numbering, cf. G. Reaney, *Manuscripts of Polyphonic Music. 11th-Early 14th Century*, "Répertoire International des Sources Musicales BIV¹", München-Duisburg 1966.

4a J. Handschin, "Erfordensia I", in *Acta Musicologica* VI (1934), 103).

Prebeat auxilium [= incipit: Eximium decus] Gaude chorus	<i>Ba</i> 32, <i>Mo</i> 256, <i>Tu</i> 4 <i>Ba</i> 36, <i>Ma</i> 89, <i>Mo</i> 31 (<i>ArsB</i> 9, <i>Hu</i> 64) Discantus positio vulgaris, CS I, 96b Anonymous II, CS I, 307a Anonymous, Ms München, Bayerische Staatsbibliothek, lat. 5539, f. 27r Anonymous, Ms Pavia, Biblioteca Universitaria, Aldini 361, f. 65v
Mellis stilla	<i>ArsA</i> 1, <i>Ba</i> 58, <i>Boul</i> 2, <i>Ca</i> 2, <i>Cl</i> 17, <i>Mo</i> 32, <i>OL</i> 72 6, <i>OR</i> 18, <i>P</i> 11266 7, Ms München, Bayerische Staatsbibliothek lat. 5539, f 73r-73v (<i>ArsB</i> 5) Anonymous II, CS I, 307a Ars mus. mens. secundum Franconem, ex. 13 Anonymous, Ms München, Bayerische Staatsbibliothek, lat. 5539, f. 27r Anonymous, Ms Pavia, Biblioteca Universitaria, Aldini 361, f. 65v
Dari tradi capi	Franco, CS I, 120b
Manus pedes perforari	Franco, CS I, 121a
Mamelettes a si durettes [= incipit: Quant florist la violete]	<i>Ba</i> 67, <i>Mo</i> 34, 126 Lambertus, CS I, 272a
A ma dame ke j'avoie ⁵ [= incipit: Povre secours]	<i>Ba</i> 36, <i>Cl</i> 54, <i>Mo</i> 31 Lambertus, CS I, 281a
In Bethleem Herodes	<i>Ba</i> 44, <i>Ca</i> 5, <i>Cl</i> 31, <i>P</i> 11266 6 (<i>F</i> 815, <i>Ma</i> 75, <i>W</i> ₂ 146) Franco, CS I, 119b Anonymous of St. Emmeram ⁶ Anonymous II, CS I, 307a De arte discantandi, CoussH, 272

5 The incomplete and erroneously placed text of the Coussemaker edition led F. Ludwig, *op. cit.*, to think that this citation was not to be identified; but cf. R. Stephan, *op. cit.*, 88.

6 H. Sowa, *Ein anonymes glossierter Mensuraltraktat 1279*, "Königsberger Studien zur Musikwissenschaft 9", Kassel 1930, 105.

- Anonymous, Ms München, Bayerische Staatsbibliothek, lat. 5539, f 26v
 Ars mus. mens. secundum Franconem, exs. 2 and 36
 Compendium Mus. Mens. Artis Antiquae⁷
 Robert de Handlo, CS I, 401a
- O Maria maris stella
ArsA 2, *Ba* 75, *Ca* 4, *Cl* 2, [*Da* 2], *Hu* 83, 116, *Mo* 43, *OL* 72 4
 (*ArsB* 3, *Châlons* 8, *ErfC* 9, *F* 836, *W*₂ 89)
 Discantus positio vulgaris, CS I, 96b
 De arte discantandi, CoussH, 273
 Robert de Handlo, CS I, 401a⁸
 Anonymous IX, CS III, 412b, 413a
 Anonymous of Erfurt (cf. J. Handschin, *op. cit.*, 104).
- Marie preconio
ArsA 4, *Ba* 59, *Hu* 106, *Mo* 266, *P* 11266 3,
 Ms London, British Museum, Add. 27630, f. 62r
 (*F* 18 2)
 Lambertus, CS I, 279b
 Ph. de Vitry⁹
 Anonymous IX, CS III, 412b
- Honores mores
 Anonymous II, CS I, 307a
 Anonymous III, CS I, 324a
 De arte discantandi, CoussH, 273
 Ars mus. mens. secundum Franconem, exs. 10(a) and 35
 Anonymous, Ms München, Bayerische Staatsbibliothek, lat. 5539, f. 27r
 Anonymous, Ms Pavia, Biblioteca Universitaria.
 Aldini 361, F. 65v

The *auctores* cited are two: Franco de Colonia, whose work is correctly summarised, and Johannes de Burgundia, who seems to have been a propagator of Franconian teaching.¹⁰

⁷ See p. 71.

⁸ It is the second part of the example (after repetition of the clef) that is referred to in *Regula II*. Cf. F. Ludwig, *op. cit.*, 296.

⁹ Philippe de Vitry, *Ars nova*, ed. G. Reaney — A. Gilles — J. Maillard, "Corpus scriptorum de musica 8", American Institute of Musicology 1964, 67 and 26.

¹⁰ C. E. H. de Coussemaker, *op. cit.*, 117b; S. M. Cserba, *op. cit.*, 229-230. Cf. G. Reaney, "The Question of Authorship in the Medieval Treatises on Music", in *Musica Disciplina* XVIII (1964), 14.

INCIPIT ARS MOTETTORUM COMPILATA BREVITER

1 ¹Quoniam nonnulli, maxime novi auditores, compendiosa brevitate letantur, quatuor tantum capitula mensurabilis musice, que quidem sunt ipsis novis auditoribus necessaria, breviter enodabo; ²dictaque mea arti magistri Franconis de Colonia necnon et arbori magistri Johannis de Burgundia, quantumcumque potero, conformabo.

³Primum vero capitulum erit de simplicibus figuris, secundum de ligaturis, tertium de pausationibus, quartum et ultimum fit de modis.

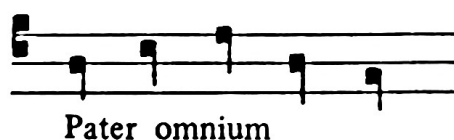
I DE SIMPLICIBUS FIGURIS

2 ¹Figurarum simplicium tres sunt species, que tres ramos perficiunt in Johannis arbore supradicti. ²Longa, ut hic: ▮; ³brevis, ut hic: ■; ⁴semibrevis, ut hic: ◆.

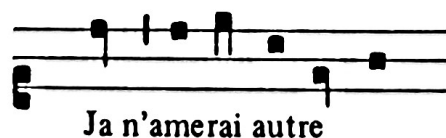
⁵Longa quidem in tres dividitur, scilicet in longam perfectam, in longam imperfectam, et in duplicem longam sic formatam: ▮▮▮.

3 ¹Longa perfecta valet tria tempora, et hoc potest fieri multis modis.

²Primo, si longam longa sequatur, tunc prima longa semper est perfecta, ut hic:



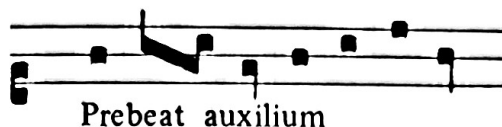
³Secundo fit longa perfecta, si longam tractulus, qui signum perfectionis dicitur, immediate sequatur, ut hic:



⁴Tertio, si longam sequantur due breves nulla brevi precedente, ut hic:



⁵Quarto fit longa perfecta, si longam immediate tres breves sequantur sola brevi etiam non precedente, ut hic:



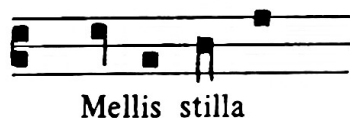
⁶Sic patet quot modis potest fieri longa perfecta.

4 ¹Longa vero imperfecta duobus tantum temporibus mensuratur, et potest fieri multis modis.

²Primo, si longam sola brevis antecedit, licet ipsam longam sola brevis sequatur vel due vel tres vel plures, ut hic:



³Secundo fit longa imperfecta, si longam sola brevis sequatur, ut hic:



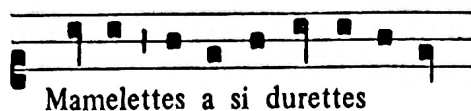
⁴Tertio fit longa imperfecta, si due breves longam sequantur signum divisionis in medio earum habentes, ut hic:



⁵Quarto fit longa imperfecta, si longam tres breves sequantur habentes tractulum divisionis inter primam brevem et due sequentes, ut hic:



⁶Quinto modo fit longa imperfecta, si plures breves quam tres sequantur longam posito quoque signo divisionis inter primam brevem et tres vel plures sequentes, ut hic:



⁷Et sic apparet quot modis potest fieri longa imperfecta.

5 ¹Brevis in duas dividitur, scilicet in brevem rectam et alteram brevem.

²Recta quidem brevis tantum valet unum tempus et fit ubicumque est sola brevis vel plures quam due, sicut visum est in exemplis supra scriptis.

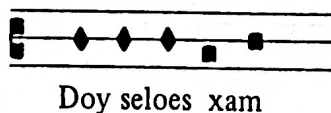
³Altera vero brevis est que valet duo tempora et hoc fit ubicumque sunt tantummodo due breves inter duas longas vel inter plures breves et longam dum tamen per signum divisionis ab aliis distinguantur, et tunc ultima illarum altera brevis dicitur, sed penultima recta brevis appellatur; ⁴et hoc prius patuit, declaratur etiam per aliud exemplum, ut hic:



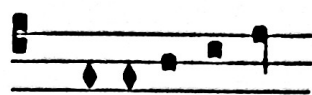
⁵Et sic patet de recta brevi et de altera brevi.

6 ¹Notandum est, quod in regulis prius dictis idem est iudicium de brevibus et semibrevibus.

²Sed intelligendum est, semibrevium plures quam tres pro recta brevi non posse accipi, quantum est de arte, et tunc sunt omnes equales et dicitur quolibet minor semibrevis, ut hic:



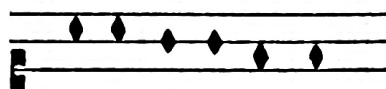
³nec minus quam due, quarum prima minor, secunda vero maior semibrevis dicitur, hec duas partes valet unius temporis vel recte brevis, ut hic:



In veritate

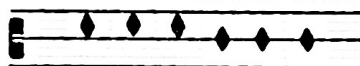
⁴Et sic patet de semibrevis quantum ad valorem earum.

7 ¹Sed sciendum est, quod quandocumque plures semibreves inveniuntur alicubi quam due, tunc due et due pro uno tempore debent accipi, ut hic:



A ma dame ke j'avoie

²sed si tres pro uno tempore posite sunt et tres sequantur, ut hic:



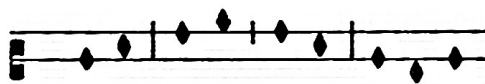
Pro nobis exorans

³vel due sequantur tres, ut hic:



Et ke de nuleriens neyema

⁴vel etiam tres sequantur duas, ut hic:



En cantera li pri ke la mentile

⁵tunc semper ponendus est tractulus, qui divisionem significat, inter tres et tres vel inter tres et duas vel inter duas et tres, ut in exemplis superius datis.

8 ¹Preterea omnes simplices figure plicari possunt, excepta semibrevis cui repugnat plica propter eius figurationem.

²Longa plicabilis est dupliciter, ascendendo scilicet et descendendo. ³Ascendendo sic:  ;

⁴sed descendendo sic:  .

⁵Item brevis quoque dupliciter plicatur, ascendendo et descendendo. ⁶Ascendendo sic:  ;

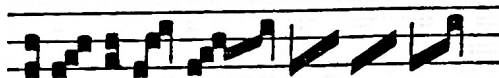
⁷sed descendendo sic: .

⁸Et in hoc apparent plice simplicium figurarum et per consequens totum capitulum earum.

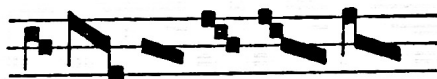
II DE FIGURIS LIGATIS

9 ¹Figurarum ligatarum alia est ascendens, alia descendens.

²Ascendens dicitur ligatura quando secundus punctus altior est primo, ut hic:



³Descendens vero e contrario dicitur, scilicet quando primus punctus altior est secundo, ut hic:

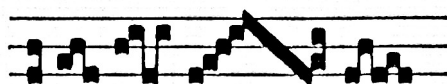


⁴Item ligaturarum tam ascendentium quam descendentium alia cum proprietate, alia sine proprietate, alia cum opposita proprietate. ⁵His tribus differentiis differunt essentialiter ab invicem omnia principia ligaturarum, ut in magna arte magistri Franconis prius dicti declaratur; sed a fine duabus tantum differentiis differunt ab invicem ligature, scilicet perfectione et imperfectione.

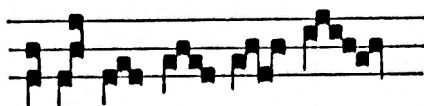
⁶Media vero ligaturarum nullas habent differentias essentielles, quia omnia media idem dicuntur significare, ut postea apparebit.

10 ¹Et sequuntur regule omnium ligaturarum.

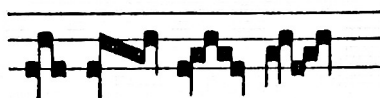
²Omnis ligatura ascendens cum proprietate dicetur si careat omni tractu, ut hic:



³que si tractum habeat a primo puncto descendente a parte sinistra, ut hic:

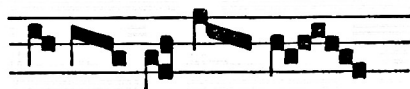


⁴vel dextra, quod magis proprium est, ut hic:

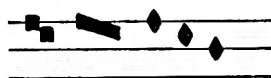


tunc sine proprietate dicetur.

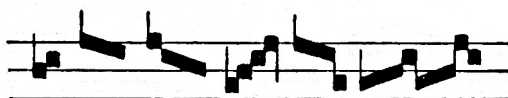
⁵Item omnis ligatura descendens tractum gerens a primo puncto descendente cum proprietate dicetur, ut hic:



⁶que si careat tractu, sine proprietate dicetur, ut hic:

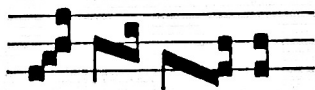


⁷Item omnis ligatura tam ascendens quam descendens tractum gerens a primo puncto ascendente cum opposita proprietate dicetur, ut hic:

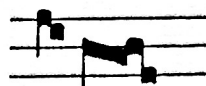


⁸A parte autem finis tales dantur regule.

⁹Omnis ligatura, cuius ultimus punctus recte stat supra penultimum, est perfecta, ut hic:



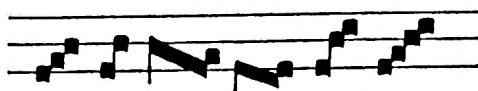
¹⁰vel sub penultimo, ut hic:



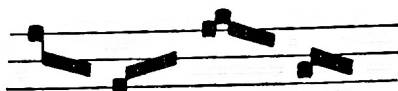
¹¹vel averso capite et cum plica, ut hic:



¹²Item omnis ligatura, cuius ultimus punctus averso capite stat supra penultimum sine plica, est imperfecta, ut hic:



¹³Similiter omnis ligatura, cuius duo ultima puncta in uno corpore obliquo tam ascendente quam descendente commiscetur, est imperfecta, ut hic:



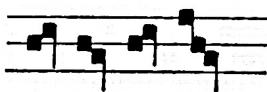
11 ¹Sequitur de plicis ligaturarum.

²Omnis ligatura plicabilis est dupliciter, scilicet ascendendo et descendendo.

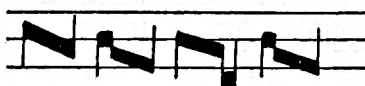
³Plicatur enim ligatura perfecta ascendendo sic:



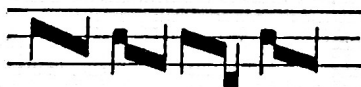
⁴sed eadem descendendo sic plicatur:



⁵Similiter vero ligatura imperfecta plicari potest dupliciter,
⁶ascendendo sic:



⁷sed eadem descendendo sic plicatur:



12 ¹Sequitur valor omnium quinque differentiarum predic-
tarum.

²Omnis proprietas est brevis, omnis sine proprietate longa,
omnis opposita proprietas due prime semibreves, omnis per-
fectio longa, omnis imperfectio brevis.

³Omnis media est brevis nisi per oppositam proprietatem per
accidens semibreviatur.

⁴Et hec quinque differentie in arbore dicti Johannis subtiliter
declarantur.

⁵Et nota, quod in ligaturis longa, brevis et semibrevis, quan-
tum est de valore, subiacent regulis simplicium figurarum.

⁶Et in hoc secundum capitulum terminatur.

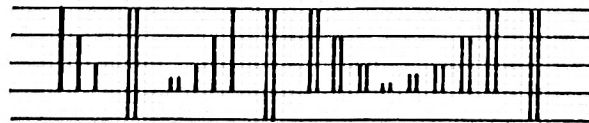
III DE PAUSIS

13 ¹Pausationum sex sunt species.

²Prima est pausatio trium temporum. ³Secunda duorum.
⁴Tertia unius temporis. ⁵Quarta duarum partium unius temporis.
⁶Quinta tertie partis unius temporis. ⁷Sexta et ultima nullius
temporis, sed potius inmensurabilis appellatur; causa inventionis
eius fuit ut, ubicumque inveniretur, penultimam significaret esse
longam.

⁸Pausa trium temporum tria spatia vel valorem trium tegit,
scilicet cum duobus integris et duobus semis. ⁹Pausa duorum
temporum duo tegit spatia vel unum integrum et duo semis.
¹⁰Pausa unius temporis unum spatium tegit vel duo semis.
¹¹Pausa duarum partium unius temporis duas partes unius spatii
tegit. ¹²Pausa vero tertie partis unius temporis tertiam partem
unius spatii tegit. ¹³Pausa autem que est inmensurabilis, finis
punctorum appellatur, hec enim plus quam tria spatia tegit.

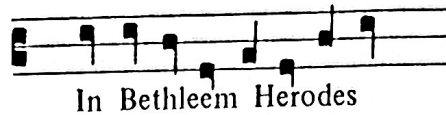
¹⁴Et apparent forme earum omnium in exemplo:



IV DE MODIS

14 ¹Modi secundum magistrum Franconem sunt quinque, licet secundum antiquos plures essent.

²Primus procedit ex omnibus longis, ut hic:



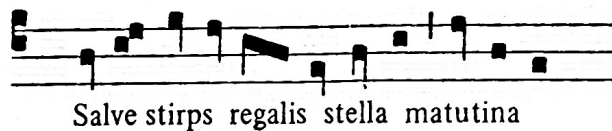
³vel ex longa et brevi, ut hic:



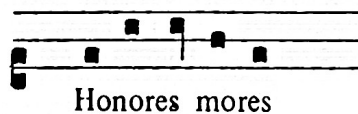
⁴Secundus procedit ex brevi et longa, ut hic:



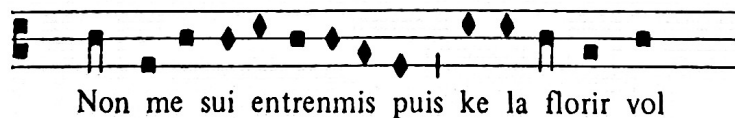
⁵Tertius procedit ex longa et duabus brevibus, ut hic:



⁶Quartus procedit ex duabus brevibus et longa, ut hic:



⁷Quintus et ultimus fit ex omnibus brevibus et semibrevibus, ut hic:



ET SIC FINITUR ARS MOTETTORUM

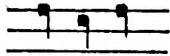
VARIANTS

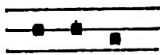
INCIPIT ... BREVITER *om* P U MOTETTORUM: morellorum N

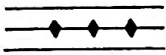
- 1 1 nonnulli et maxime U auditores novi U auditoribus:
audicionibus N
- 2 Franconis... magistri *marg* P et arbori: etiam N magistri *om* U
quantumcumque: quantum cum deo N conformabo: confirmabo N
- 3 vero *om* U

I DE FIGURIS SIMPLICIBUS *om* N P U

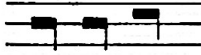
- 2 1 supradicti: predicti N

2 ■ ■ N  U

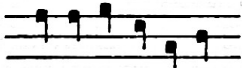
3 ut: aut P hic patet U ■ ■ N  U

4 ◆ ◆ ◆ N  U

- 5 in longam imperfectam: in longam in longam perfectam N *om* P et in in-

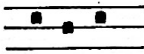
perfectam U in *om* N  U

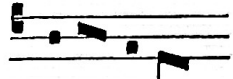
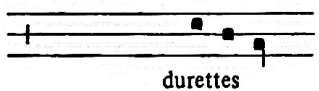
- 3 1 tria tempora valet N
- 2 si longa sequatur longam N hic patet per exemplum N *exemplum*
om P Pater Pater P
.....
- 3 si tractulus... immediate longam sequatur N hic apparet P *exemplum*

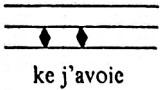
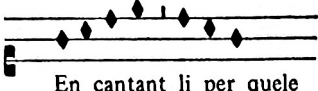
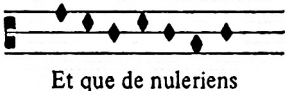
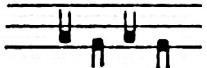
om P  N amera: amayrai N autre *om* P U

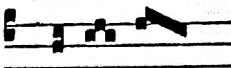
- 4 sequantur: sequatur N nulla brevi: sola brevi non U precedente:

subsequente P sicut hic apparet N *exemplum om* P

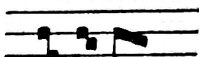
 U  *om* U
beata

- 5 fit in longa N brevi etiam om U precedente: sequente P ut hic sequi sequente ut hic P sicut hic N ut hic patet U
.....
exemplum om P Prebeat: Prebeas P U
- 6 om N
- 4 1 vero om P tantum om N duobus temporibus tantum U
2 Primo nota P antecedit: intercedit N antecedit P precedit U sequatur om N vel plures: seu plures N licet ipsam sequantur due vel tres vel plures ut hic patet U exemplum om P  N
- 3 si... sequatur: si brevis sequatur longam N hic patet U exemplum om P  U stilla: stella N
- 4-7 om P
- 4 sequantur: sequatur N hic patet N exemplum om U capi om U
- 5 imperfecta: imperfectam N longam sequatur tres breves N tractulum: tractulus U qui est signum divisionis U  om U
perforari: perfor N
- 6 fit: potest U longam... sequentes om U plures: duas N hic patet U  om U a: e N
- 7 sic apparet quot: tot U
- 5 1-5 om P
- 1 et alteram. N
- 2 Recta: Rectam N valet tantum N sicut: ubi U supra scriptis: prius dictis U
- 3 vero om U est... ubicumque: duobus temporibus mensuratur et habet fieri ubi N due longe et hoc fit quando sunt inter duas N U longas om U plures om U aliis: illis U distinguantur: distinguatur N altera dicitur brevis U penultima: prima U
- 4 et: sicut N hoc om N et per aliud exemplum declaratur U ut: sicut N hic patet N U
- 5 recta om U de om U
- 6 1-4 om P
- 1 Notandum vero est N quod om N in... dictis om U est: esse N

- 2 semibrevium: semibreves U equales omnes U semibrevis minor N
hic patet N seloes xam: sillones U
- 3 in hec N hec... brevis: pro una recta poni potest U hic patet N
- 4 ad earum valorem N
- 7 1 Sed... hic *et exemplum om P* est *om N* alicubi inveniuntur N
quam due tunc *om N* pro uno: primo N hic patet U
- 
om U ke j'avoie *om P* ke ya N
- 2 tres *om N* sunt et *om N P* *exemplum om P*
- 3 *exemplum om P*  U ke: que P
- En cantant li per quele
- nuleriens: nulle P neyma: ne una P
- 4 tres *om P* *exemplum om P*  U
- Et que de nuleriens
- Cuduntant li qui quarieme nulle P
- 5 tunc musica plana semper N vel inter tres et duas *om N* duas et tres:
.....
- duas et duas N ut: ubicumque U ut... datis: ut videtur in exemplis
N ut visum est in exemplis prius dictis P ubicumque visum est prius in
exemplis dictis U
- 8 1 plicari plicari N excepta: exempta N cui: cum N figurationem
eius U
- 2 dupliciter *om U* scilicet *om P U*
- 3-8 *om*: et similiter brevis ita quod quodlibet tempus cuiuslibet note plicetur in
- duas semibreves et sic patet primum capitulum  U
- 3 Ascendendo vero sic N *exemplum om P*
- 4 sed *om N* *exemplum om P*
- 5 quoque *om P*
- 6 *exemplum om P*
- 7 sed *om N* *exemplum om P*
- 8 figurarum simplicium N earum: earundem U
- II DE FIGURIS LIGATIS *om P U* LIGATIS *om N*
- 9 1 ligatarum *om P U* est *om N*

2 dicitur: erit U *exemplum om P*  U

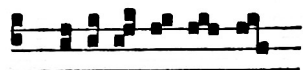
3 contrario: converso N scilicet: videlicet N altior: inferior P

ut hic videtur N ut hic patet P *exemplum om P*  U

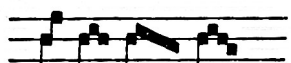
5 his etenim tribus N ab: ad N Franconis: franchonis U tantum
om N ab: ad N

6 Media: Medium N quia: quare P U

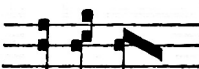
10 2 cum: sine N ut hic in exemplo declaratur P *exemplum om P*

 U

3 descendentem: descendente N *exemplum om P*

 U

4 vel a dextra N quod: que N est proprium N ut hic om U

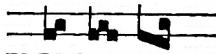
exemplum om P  post 5 U sine: cum N U

5 tractum gerens om U descendentem: descendente N U sinistrorsum

cum U ut hic patet P U *exemplum om P*  post 6 U

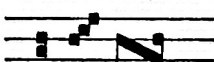
6 que: quod NP tractu om NP ut hic patet P U *exemplum om P*
P U post 7 U

7 ascendentem: ascendente N U ut hic apparet N ut hic patet P ut hic

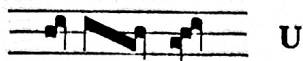
patet U *exemplum om P*  post 4 U

Item omnis ligatura tam ascendens quam descendens inter 7 et 8 P

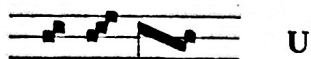
8 autem om N dantur tales regule N

9 penultimum sine plica est N *exemplum om P*  U

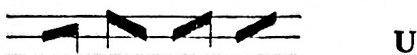
- 10 *om N P*
 11 *averso: converso N et: ut N om U ut hic patet U exemplum om P*



- 12 *averso: adverso N ut hic patet P U exemplum om P*



- 13 *ultima puncta: ultimi puncti N obliquo om N ascendente:*
ascendendo N descendente: descendendo N
commiscentur ut hic P exemplum om P ut hic patet N



- 11 1 *om N*
 2 *est plicabilis N dupliciter om U*
 3 *enim: namque N ascendendo sic: ut hic ascendendo P ut hic U*
exemplum om P U
 4 *sed: et U sic plicatur: ut hic U exemplum om P U post 6 sicuti hic*
apparet N
 5 *imperfecta: perfecta N potest plicari N*
 6-7 *om: ascendendo et descendendo ut hic patet U*
 6 *sic marg P exemplum om P*
 7 *sed eadem descendendo marg P sic plicatur: dupliciter plicatur sic N*
exemplum om P

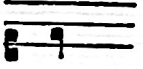
- 12 1 *om N*
 2 *est om U omnis... longa om P proprietate om N est longa N*
due prime semibreves: est semibrevis N est brevis semibrevis P omnis...
brevis om N perfectio: perfecta U imperfectio: imperfecta U
 3 *est om N U accidens: antecedens N semibreuietur: semibreuiatur N*
 4 *dicti Johannis: magistri Johannis predicti N vide in scedula magna*
marg add P
 5 *nota: notandum N quod om P U in... semibrevis om N longa:*
longam U brevis: brevem U semibrevis: semibreve U
subiacent... figurarum om: longarum brevium figurarum ligaturis et non
ligaturis in subiacentibus regulis N subiacent: subiacere U figura-
rum: predictarum P
 6 *Et om N terminatur: terminentur N*

III DE PAUSIS *om P U*

- 13 2 *pausatio: pausa N P*
 5 *duarum: duorum N temporis om P*

- 7 Sexta... temporis *om P* temporis est sed N appellatur: dicitur U
 causa: cum U
- 8-14 *om U*
- 8 et *om P* duobus: duo P
- 9 *om N* vel una unum P
- 10 Pausa vero unius P unum tantum spatium N vel etiam duo P
- 11 duarum: duorum N spatii tantum tegit P
- 12 unius *om P* unius *om P*
- 13 autem *om P* est *om P* inmensurabilis dicitur finis P tria *marg P*
- 14 omnium *om P* exemplum *om P*

IV DE MODIS *om N P U*

- 14 1-8 *om U*
- 2 Primus enim procedit P omnibus: duabus P ut hic patet aperte N
 ut hic patet P exemplum *om P* In *om P* Herodes: herodis N
om P
- 3 ut hic apparet in exemplo P exemplum *om P* maris stella *om P*
- 4 exemplum *om P* preconio *om P*
- 5 longa et *om N* ut hic *om P* exemplum *om P* Salve... matutina:
 Marie P
- 6 exemplum *om P* Honores mores: Bone sint P  N
- 7 fit: procedit N omnibus: duabus N et: ac N ut in subsequenti
 patet exemplo N exemplum *om P* Non.. vol: huonores P

ET... MOTETTORUM *om*: Hec omnia leviter patent in arbore qui sequitur P
 MOTETTORUM: morellorum per omnia secula seculorum amen N