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CORPVS SCRIPTORVM DE MVSICA

19

ARS (MVSICAE)

JOHANNIS BOEN

Edidit

F. ALBERTVS GALLO



AMERICAN INSTITUTE OF MUSICOLOGY
1972

CORPUS SCRIPTORUM DE MUSICA

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ARS (MUSICAE)

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INTRODUCTION

Johannes Boen was probably born in Noordwijk in the first half of the 14th century. He completed studies in law then became priest. He attended the university in Oxford and perhaps also in Paris. In 1357 he wrote his treatise, *Musica*. From 1358 to his death in 1367 he was parish priest in Rijnsburg.¹

Boen wrote also another treatise on music: *Ars*, which is here published for the first time as come down to us in the following manuscripts

- | | |
|-----|---|
| L | London, British Museum, Add. 23220
Paper, 15th century, mm. 218 × 145 |
| 1r | Quoniam quidem antelapsis temporibus...
... procedere dei gratia mediante.
Cum autem cuius toni ... |
| 7r | ... quas quia bono modo notari non possent
hic ponere non curavi. |
| 7r | Sequitur secundus liber scilicet de contrapuncto.
[M]oderni cantores ab antiquorum usu philo-
sophorum discrepare nolentes ... |
| 11v | ... securum iter invenire poterit per ea atquirere
quod fundamentum. Et sic est finis secundi
tractatus. |
| 11v | Sequitur tertius tractatus de cognitione notularum
cum suis pertinentiis practicabilibus.
[Q]uilibet igitur in arte practica mensurabilis
cantus ... |

¹ For biographical notes and for the edition of the *Musica*, cf. W. Frobenius, *Johannes Boens Musica und seine Konsonanzenlehre*, "Freiburger Schriften zur Musikwissenschaft 2," Stuttgart 1971.



14r ... hec predicta quamquam rudia sufficiant in
artem practicam mensurabilis cantus mediocriter
hanelantibus introduci.
Explicit.
Explicit.

14v ♯ ▪ ♦ ↓ Hec sunt quatuor note quibus omnis
mensurabilis contexitur cantelena ...

21v ... ideo in clave gsolreut littere precedentium
reiterantur.
Explicit ars Johannis boen de rijnsborghm hol-
landini ad rogatum quorundam juvenum sub
brevitate formata.

22r [M]usicis studium a cunctis summopere amplec-
tendum fore ...

28v ... diversimode assignatur sed convenientius /

The treatise seems to be in two distinct parts. The first
treats *de longitudine et brevitate* of tones; that is, it sets forth
the rules of mensural music. The second part deals with the
acuties and *gravitas* of tones; that is, the formation of intervals.

The first part has explicit references to the theory and
practice of *ars nova* around the middle of the 14th century.
Opinions of Johannes de Muris² are cited and contradicted, as
are cited some noted motets³:

In arboris emphiro [F - SERRANT]
I - IV 25

² Johannes de Muris, *Notitia artis musicae*, ed. U. Michels, "Corpus Scriptorum de
Musica 17", American Institute of Musicology 1972. Cf. U. Michels, *Die Musiktraktate
des Johannes de Muris*, "Beihefte zum Archiv für Musikwissenschaft VIII", Wiesbaden 1970,
28, 29 note 46, 44 note 95.

³ For the sigla and numbering of the pieces cf. G. Reaney, *Manuscripts of Polyphonic
Music (c. 1320-1400)*, "Répertoire international des sources musicales B IV", München-
Duisburg 1969; K. von Fischer-M. Lütolf, *Handschriften mit mehrstimmiger Musik des
14., 15. und 16. Jahrhunderts*, "Répertoire international des sources musicales B IV^{3,4}",
München-Duisburg 1971.

Philippe de Vitry
CSM 8, 28, 29, 69, 81
Compendium totius artis motetorum⁴
Anonymous (Theodoricus de Campo)
CS III, 186
(Anonymous of Wroclaw)⁵

Virtutibus B - Ba 758 1
(B - Br 19606 10)
(CH - BEb 421 2)
F - APT 16bis 16
F - Sm 222 30*
I - IV 6
NL - Lu 342A 2

Flos virginum F - CA 1328 37
F - CH 564 101
[F - SERRANT]
GB - DRc 20 18
I - IV 7

I - MOe 5.24 29
Tractatus de diversis figuris, CS III,
118
(Prosdocius de Beldemandis)⁶

Rex quem metrorum CH - Fc 260 3
F - Pn 2444 2
[F - SERRANT]
GB - DRc 20 15
I - IV 69

⁴ Cf. J. Wolf, 'Ein anonymer Musiktraktat aus der ersten Zeit der "Ars nova"' in
Kirchenmusikalisches Jahrbuch XXI (1908), 35.

⁵ Cf. J. Wolf, 'Ein Breslauer Mensuraltraktat des 15. Jahrhunderts' in *Archiv für Musik-
wissenschaft I* (1918 — 1919), 336.

⁶ Prosdocius de Beldemandis *Expositiones tractatus practice cantus mensurabilis Johannis
de Muris*, ed. F. A. Gallo, "Antiquae musicae italicæ scriptores III/1", Bologna 1966, 219.

An interesting evidence of the author's culture is the citation of the *nani super humeros gygantum* a noted topos of medieval literature⁷.

The appendix contains the principal additions that appear in a reworking of *Ars* in the following manuscript:

- V Venezia, Biblioteca Nazionale Marciana, lat. VIII 24 (= 3434)
Paper, 15th century, mm. 290 × 215
- 1r Incipit Dyalogus venerabilis obdonis.
Djalogus dicitur a dya quod est duo ...
... quasi scientia inventa super aquam.
Enchiridion venerabilis obdonis.
Discipulus queritur. Quid est musica? ...
- 7v ... subditurus creatori qui est benedictus in
seculorum secula.
- 8r [Non-musical figures]
- 8v Incipiunt metra cum quibus cantus musicalis
decernitur et moderatur.
Dicitur esse modus in cantu regula quedam
...
- 10r ...
Sol fa mi fa ternus re ut re mi reque quaternus.
Finis.
- 10r Sequitur sumula musice Heinrici Helene.
Musice studium inter cetera arcium studia non
fore negligendum ...

⁷ Cf. E. Jeaneau, 'Nani gigantum humeris insidentes. Essai d'interprétation de Bernard de Chartres' in *Vivarium* V (1967), 79-99.

- 44r ... [music example]
... lux fulgebit.
Explicit tonarius exemplificatus sumarie.
- 44v Incipit musica reverendissimi domini Johannis
boen quondam pastoris in reinsburck bone
memorie.

Musicalis scientia que sonorum respicit inter-
valla ...
- 73v ... obtineat veritatem. Et sic est finis huius artis.
- 73v Sequitur nunc opus de cantu mensurabili eiusdem.
[D]um forme non sunt quam due videlicet
quadrata et oblonga ...
- 89v ... in huiusmodi divisione corde decem punctis
etc. secundum quod posuimus in principio nostre
musice subalterne etc.
- 90r Incipit musica Johannis de muris.
Omnem doctrinam et omnem disciplinam ...
- 107r ... figure sunt in hoc ordine sequentes.
Hic liber expletur ...
... sunt hec sic abbreviate.
Finis.
- 107v [Figure]
Explicit ars Johannis de muris in musica teorica.
Deo gratias.
- 108r [Figure]
- 108v [Blank]
[Two leaves cut]
- 109r-110v [Blank]

The verses regarding ligature are quoted also from another treatise of the time⁸, while the incipit *Quomodo latens scientia* seems to recall the text of the so-called Anonymus 2⁹. The variant in the citation of the motet,

Rex Karole F - CH 564 106
 F - Sm 222 10*
 (US - Wc 14 4)
 Tractatus de diversis figuris, CS III,
 118
 Anonymous V, CS III, 396,

composed very probably in 1375,¹⁰ and the observations about the new forms of notes and proportions suggest that the working over of the treatise was connected with the theory and practice of *ars subtilior* between the end of the 14th and beginning of the 15th century.

⁸ *Ars discantus secundum Johannem de Muris*, ed. E. de Coussemaker, *Scriptorum de musica medi aevi* ..., III, Parisiis 1869, 75b-76a.

⁹ Anonymi 2 *Tractatus de discantu*, ed. E. de Coussemaker, *op. cit.*, I, Parisiis 1864, 311 a.

¹⁰ *The Motets of the Manuscripts Chantilly, musée condé, 564 (olim 1047) and Modena, Biblioteca estense, z. M. 5, 24 (olim lat. 568)*, ed. U. Günther, "Corpus Mensurabilis Musicae 39", American Institute of Musicology 1965, xxix-xxx.

[I]

1 ¹[Ex. 1] ♪ ♩ ♪ ♩ Hec sunt quatuor note, quibus omnis mensurabilis contextitur cantelena. ²Quarum prima longa, secunda brevis, tertia semibrevis, et ultima minima nuncupatur.

³Non quin longior sonus aut minor dari possit quocumque sono dato, sed ideo hiis quatuor dumtaxat contenti simus, ut presens nostra scientia habeat certam metam; ne si de duplicibus longis et adhuc longioribus, item de semiminimis et adhuc minutioribus tractemus, ad infinitatem prolabamur.

⁴Omnium enim natura constantium positus est terminus et ratio magnitudinis et augmenti, nec anhelitus hominis sufficere posset ad tante diuturnitatis vocis sub uno spiritu pronuntiationem, sic nec auris iocunditatem caperet si sonus forte fieret adeo diminutus. ⁵Quare autem sic vocentur, voluntatis questio est. ⁶Sed ecce qualiter figurentur: due prime sicut et due ultime in qualitate corporum conveniunt, et stat earum differentia in quodam tractulo, qui tractulus nomine plica vocari potest vel proprietas vel cauda. ⁷Et quamvis longa sic signamus cum cauda descendente, potest nihilominus cauda eius ascendere, ut hic:

[Ex. 2] ♪ , maxime quando textui adeo vicina steterit, ut textus eius descendentem caudam offuscare cogeretur. ⁸Scribunt aliquotiens aliqui longam cum duplici cauda, quod magis faciunt propter decentiam quam necessitatem, ut hic: [Ex. 3]

♪ ♪ .

⁹In quibus positionibus attenditur que sit cauda eius longior, ut si posterius latus, quod dextrum vocant, longiorem caudam contineat, continebit et nomen longe, si e contra, nominabitur ipsa brevis. ¹⁰Sic ergo patet breviter cognitio omnium quatuor notarum per se positarum et extra ligaturam.

-
- 1 6 tractulo: tractatu L tractu V
 tractulus: tractatus L om V
 9 attenditur V om L
 nominabitur bis del L

