

## Compendium de discantu mensurabili compilatum a fratre Petro dicto Palma ociosa.

Ad honorem sanctae et individuae Trinitatis et intemeratae virginis Mariae, totiusque curiae celestis, necnon ad devotionem fidelium excitandam, quandam artem sive doctrinam compendiosam de discantu mensurabili edere proposui, quatinus regi regum omnium salvatori subtiliter ac melodiose psallere cupientes.

Dimissis instrumentis quibuscumque manufactis, ex instrumentis naturalibus aliunde deifico natura mediante compositis, ad psallendum convenientibus, cum intentione cordis debita et vocis modulatione, omni saecularitate et vana gloria postpositis, harmoniam suavissimam Deo etiam hominibus acceptabilem, impendere non differam divina officia celebrando.

Quam quidem artem sive doctrinam in tribus capitulis divino mihi pneumate auxiliante impendente percipere faciam complementum. In primo igitur capitulo agetur de discantu simplici et eius speciebus, in secundo de falsa musica, in tertio de floribus musicae mensurabilis.

Primo igitur videndum est de simplici discantu. Sed antequam ulterius procedamus, primo et principaliter videamus, quid sit musica in generali et in speciali, deinde quid sit musicus et quis dicitur esse musicus et quis non et ulterius, quid sit cantus et discantus.

### <Capitulum primum>

Musica est ars sive scientia bene et recte modulandi sono cantuque congrua, vel musica secundum quod dicit beatus Isidorus est peritia modulationis sono cantuque consistens. Et dicitur musica a moys, quod est aqua, et ycos scientia, quasi

## Compendium of measurable discant, put together by Brother Peter called Palmoiseuse.

*trans. Rob C. Wegman*

In honor of the holy and indivisible Trinity and the undefiled Virgin Mary, as well as the entire heavenly court, and also in order to spur the devotion of the faithful, I have set out to publish a certain compendious art or doctrine of measurable discant, seeing that there are people who desire to sing with refinement and with melodious sound to the King of All Kings and Savior.

In celebrating the Divine Office, I, who have renounced every kind of handcrafted instrument, and have abandoned all worldliness and vain glory, shall, with the right disposition of heart and modulation of voice, unwaveringly render such harmony to God as is not only sweetest but also acceptable to men, by means of natural instruments made otherwise [than by human hands] through the agency of deific nature.

With the help of the divine spirit I shall fully set forth this art or doctrine in three chapters. In the first chapter I shall be concerned with *simplex* [i.e. whole-note] *discantus* and its species, in the second with *falsa musica*, and in the third with the flowers of measurable music.

First, then, we must consider *simplex discantus*. Yet before proceeding further, let us consider firstly and principally what music is, both generally and specifically, thereafter what a *musicus* is, and who is called a *musicus* and who is not, and after that, what are song and discant.

### <First Chapter>

Music is the proper art or knowledge of modulating well and correctly with sound and song, or, according to the Blessed Isidore, music is the skill of modulating based in sound and song. And it is called music after *moys*, which means water, and *ycos*, discipline, as

scientia aquatica. Unde musica interpretatur achates ideo quod plectrum linguae semper est humidum et nulla vox procedit ab ore modulantis nisi aquatice, vel musica a musis per derivationem. Novem enim dicuntur esse musae. Nota, quod novem sunt instrumenta quae vocem humanam operantur scilicet duo labia, quatuor dentes principales, palatum linguae, concavitas gutturis, anhelitus et pulmones. Unde versus: *Instrumenta novem sunt: pulmo, lingua, palatum, Quatuor et dentes et duo labia simul.*

Dicto de musica in generali, dicendum est de eadem in speciali. Unde notandum, quod Musica dividitur in musicam mensurabilem et non mensurabilem. **Musica mensurabilis** est vere perfecteque canendi scientia, omnium musicantium vocum speculatrix, gubernatrix et magistra. Vel sic: Musica mensurabilis est quae per tempora praecise et recte est mensuratrix. **Musica immensurabilis** est illa, per quam cantatur divinum officium secundum gamma manus et monocordum et secundum tropos abusive tonos nominatos principales et collaterales, de quibus beati Jeronimus, Gregorius et Guido cum pluribus aliis tractaverunt. Et dicitur immensurabilis, quia sine certo numero temporum cantatur; similiter ad voluntatem cantantis pronuntiatur secundum quod sibi melius placuerit et visum fuerit oportunitum.

**Musicus** est qui ratione perpensa canendi scientiam non servitio operis, sed imperio speculationis assumpsit. Non enim dicitur musicus vel cantor sed bestia, qui facile aut praesumptuose plures cantus emendat, nisi prius per omnes modos et regulas artis investigaverit, si forsitan in aliquo stare possint. Nec etiam dicitur verus musicus, qui voce vel manibus tantummodo operatur, sed qui de musica noverit regulariter loqui et certis rationibus eius sensum plenius enodare.

it were a watery discipline. Thus music is understood as Achates, because the plectrum of the tongue is always moist, and no sound departs from the mouth except in watery fashion. Or [it is called] music by derivation from the Muses. For there are said to be nine Muses. Note that there are nine instruments which control the human voice, namely, two lips, the four principal teeth, the palate of the tongue, the cavity of the throat, and breathing and lungs. Whence the rhyme: *Instruments are nine: lungs, tongue, and palate, And four teeth and two lips as well.*

Having spoken of music generally, we must now deal with it more particularly. One should note that music is divided into measurable and not measurable. **Measurable music** is the knowledge of singing truly and perfectly, it is the Musica who is scientist, ruler, and mistress of all musical sounds. Or thus: **Measurable music** is the Musica who is the exact and correct measure-taker of *tempora*. **Unmeasurable music** is that by which the Divine Office is sung, according to the gamut of the hand as well as to the monochord, and also according to the principal collateral *tropi* which are wrongly called *toni*, concerning all of which have taught Hieronymus, Gregorius, and Guido along with many others. And it is called unmeasurable because the singing does not involve an exact number of *tempora*; that is to say, it is performed at the will of the singer, according to what pleases him best and what is seen to be more suitable.

The *musicus* is the person who undertakes the discipline of singing through careful reasoning, not for the sake of the service of labor, but rather of the dominion of science. A person who carelessly and presumptuously emends many songs is not called a *musicus* or *cantor* but a lower animal, unless he first determines by all the methods and rules of the art whether perhaps [the songs] can remain unchanged in some way. Nor does one call a person *musicus* when he only performs with his voice or with his hands, but rather the person who can speak about music as to its rules, and who can more fully explain its meaning with certain reasoning.

**Cantus** est inflexio vocis ad vocem. **Discantus** est aliquorum diversorum cantuum duarum vel plurium vocum secundum modum et tempus ad aures pervenientium dulcis melodia. Et dicitur discantus quasi diversus cantus, eo quod illi cantus, ex quibus discantus componitur, debent differre, ita quod, quando unus ascendit, alter descendat et e contrario. Possunt tamen ambo simul ascendere et descendere propter cantus pulchritudinem vel propter defectum vocis et etiam causa necessitatis. Et talis ascensio sive descensio non debet fieri eodem modo. Immo debet quanto decentius potest floribus adornari. Concedo tamen ascendere simul et descendere eodemque modo sive divisione aliqua in speciebus sive differentiis imperfectis sicut est semiditonus, ditonus et tonus cum diapente. Nec etiam in speciebus sive differentiis musicalibus praedictis perfectis aut imperfectis neque in media consulo fieri eodem modo duas vel plures consonantias unisonantes in eodem spatio sive linea existentes.

His visis videamus breviter, ex quibus speciebus musicae discantus valeat ordinari. Unde notandum est, quod omnis simplex discantus, qui nihil aliud est quam punctus contra punctum sive notula naturalibus instrumentis formata contra aliam notulam, simpliciter potest componi et ordinari ex unisono, semiditono, ditono, diapente, tono cum diapente et diapason.

Ad evidentiam istarum specierum musicalium discantus praedictarum, ut clarius intelligatur, est scire necessarium, quid sit vox in musica et quid sit tonus et semitonium. Vox in musica, ut dicit beatus Isidorus, est sonorum notarum signorumve coadunatio, vel vox secundum musicam est quaelibet notula naturalibus instrumentis formata tam in cantu mensurabili quam non mensurabili. Et est sciendum, quod 6 sunt notulae sive voces naturaliter formatae secundum musicum. Quae quidem voces in omni musica repe<iu>untur,

**Song** is the bending of one tone into another. **Discant** is the sweet and melodious sound of certain diverse songs that are produced by two or more voices according to *modus* and *tempus* and that jointly reach the ear. And one speaks of discant as it were diverse tunes, because the songs from which discant is put together must diverge, in such a way that when moves up, the other moves down, and the other way round. However, they may move up and down at the same time for the sake of beauty of song, or because of a vocal deficiency, and also out of necessity. And such moving up or down must not be done in one and the same manner only, but must be adorned with flowers as suitably as one can. I do allow, however, that one may move up both at the same time, or move down in this manner, by varying the [successive] species in some way, or by employing imperfect types of species, such as the minor third, major third, and major sixth. In the case of the aforesaid musical species or types, as well as the middling ones, I do not counsel that two or more consonances which sound as one and which are located in the same space or line, should be treated in one and the same manner.

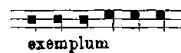
Having dealt with these things, let us now consider briefly what are the species of music by which discant may be arranged. Now it should be noted that all *simplex discantus*, which is nothing but point against point, or one note produced by natural instruments against another note, may be made and arranged in whole notes from the unison, minor third, major third, fifth, major sixth, and octave.

To demonstrate those aforesaid musical species of discant, in order that they may be understood more clearly, it is necessary to know first of all what is *vox* in music, and what are the tone and semitone. *Vox* in music, as the blessed Isidore says, is the uniting into one of the sounds of notes or signs. Or *vox*, according to the *Musica*, is any note made by natural instruments, in both measurable and unmeasurable music. And one should know that there are six notes or *voces* that are naturally made according to the *musicus*. These are found in all music, namely *ut, re, mi, fa, sol, la*. It

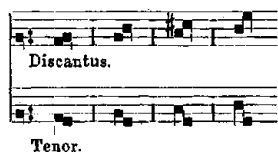
scilicet ut re mi fa sol la. Insuper est notandum, quod omnis vox musicalis aut est intensa aut remissa, quia dicit Isidorus: consonantia est dissimilium inter se vocum in unum redacta concordia, et Gregorius: consonantia est acuti gravisque soni mixtura universaliter uniformiterque auribus accidens. Tonus consonativus ut dicit Papyas est legitimum acuminis vel gravitatis [spatium] de sono ad sonum. Item Boetius: Tonus est legale spatium elevationis seu depositionis continens in se duo semitonia. Vel sic: Tonus est distantia unius vocis ad aliam tam ascendendo quam etiam descendendo sibi propinquiorem, ut si dicamus ut re, re ut, re mi, mi re, fa sol, sol fa, sol la, la sol. Et dicitur tonus a tono tonas, eo quod perfecte et distincte dicit distantiam inter duas voces. Semitonium est elevatio seu depositio solius mi ad fa et e contrario dicendo mi fa, fa mi. Et dicitur semitonium de semi indeclinabile, quod signat idem quod dimidium, et tonus toni. Unde semitonium quasi dimidium toni.

His igitur omnibus diligentia qua decet consideratis, ad primam speciem discantus ordinandam et disponendam adjuvante Domino veniamus.

Unisonus est omnis sonus naturalibus instrumentis formatus sine intentione vel depressione immediate prolatus; vel sic: unisonus est unius et eiusdem vocis immediata repetitio. Et dicitur unisonus ab unus, a, um et sonus, uni quasi unus sonus et immediate repetitus, ut hic:



Possumus enim ascendere ab unisono ad alias species sive differentias discantus supra ipsum existentes, ut hic patet:



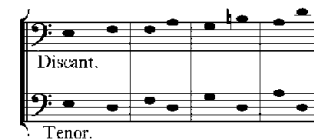
should be noted, moreover, that every musical *vox* is either strained or relaxed, because Isidore says: **consonance** is the agreement of *voces* that are different from one another but that have been made as one; and Gregory: consonance is a blending of high and low sounds that falls upon the ears universally and uniformly. The consonant tone, as Papyas says, is the proper [distance] of high and low between one sound and another. Also Boethius: The whole tone is the just interval in ascent or descent that contains within itself two semitones. Or thus: The whole tone is the distance of one sound to the nearest other sound, both moving up and moving down, as when we say *ut-re, re-ut, re-mi, mi-re, fa-sol, sol-fa, sol-la, la-sol*. And it is called tone after *tono tonas*, because it perfectly and distinctly denotes the distance between two sounds. A **semitone** is the rising or falling exclusively from *mi* to *fa* or the other way round, saying *mi-fa*, or *fa-mi*. And it is called semitone after the undeclinable word *semi*, which means the same as half, and tonus after *tonus*. Thus semitone, as it were half of a whole tone.

Having considered all these things with the requisite attention, we now arrive with the Lord's help at the arranging and disposition of the first species.

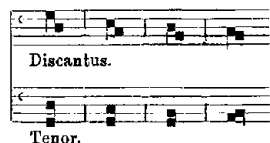
The **unison** is every sound that is produced by natural instruments and performed directly without raising or lowering; or thus: the unison is the immediate repetition of one and the same sound. And it is called unison after *unus, una, unum*, and *sonus, soni*, as it were one sound immediately repeated, as here:



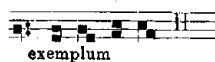
Yet we may move up from the unison to other species or types of discant that lie above it, as is evident here:



Possumus etiam descendere ab aliis speciebus sive differentiis discantus ad unisonum, ut hic patet:



Semiditonus est quaedam alia species discantus, quae alias vocatur tertia minor continens legitimum spatium unius toni cum semitonio et tres voces immediate sequentes tam in elevatione quam in depressione, ut hic:



Et dicitur semiditonus a semus, sema, mum, quod est imperfectus, ta, tum, quasi imperfectus ditonus. Exemplum de duobus insimul:

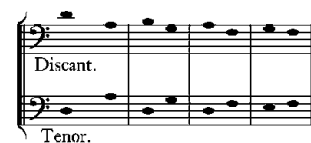


Vel ubi cantus descendat per quatuor voces divisim et discantus similiter descendat per unam vocem ad diapente vel e contrario, ut hic:



Ditonus est quaedam alia species discantus, quae alio nomine tertia maior nuncupatur, continens legale spatium duorum tonorum et tres voces simul coniunctas tam ascendendo quam descendendo, ut hic:

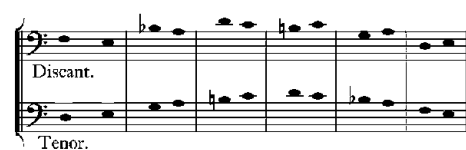
And we may also move down from other species or types of discant into the unison, as is evident here:



The *semiditonus* is a certain other species of discant which is otherwise called **minor third**, containing within itself the just interval of one whole tone with a semitone, and three successive steps, both moving up and moving down, as here:



And it is called *semiditonus* after *semus*, *sema*, *semum*, which is imperfect, as it were imperfect *ditonus*. Here is an example of two at the same time:



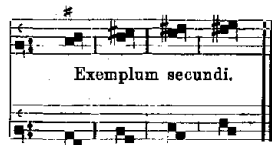
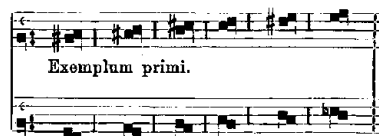
Or when the chant moves down by four separate steps and the discant similarly moves down by one step to the fifth, or the other way round, as here:



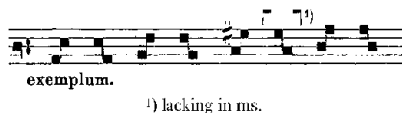
The *ditonus* is a certain other species of discant, which by another name is called **major third**, containing the just interval of two whole tones and three successive steps, both moving up and moving down, as here:



Et dicitur ditonus a dia, quod est duo, et tonus, ni, quasi duo toni legitime coniuncti, et non debet fieri, nisi ipsam immediate sequatur diapente vel tonus cum diapente, ut hic:



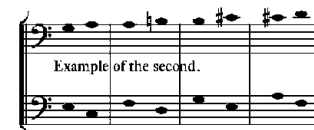
Diapente est quaedam alia species discantus, quae quinta alias nominatur continens legitimum spatium trium tonorum et unius semitonii et quinque voces immediate sequentes tam in elevatione quam in depressione, ut hic:



Et dicitur a dia, quod est de, et penta, quod est quinque, quasi de quinque vocibus constans. Possumus enim ascendere et descendere de diapente ad omnes alias species discantus supra ipsum et sub ipso existentes, licet de natura sua habeat fieri in mediis vocibus inter superiores et inferiores de duobus. Exemplum ut hic:



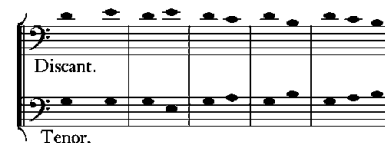
And it is called *ditonus* after *dia*, which means two, and *tonus, toni*, as it were two tones justly joined together, and it may not be used unless it be followed immediately by a fifth or sixth, as here:



The *diapente* is a certain other species of discant, which is otherwise called *fifth*, containing the just interval of three whole tones and one semitone, and five successive steps, both moving up and moving down, as here:



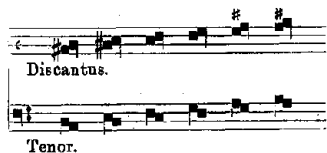
And it is named after *dia*, which means of, and *penta*, which means five, as it were consisting of five. Now we may move up and move down from the fifth to all other species of discant that are either higher or lower, though by its nature it should be used in middle voices between higher and lower of two. As in this example:



Tonus cum diapente est quaedam alia species discantus, quae alio nomine sexta vocatur continens legale spatium quatuor tonorum et unius semitonii et sex voces simul coniunctas tam ascendendo quam descendendo, ut hic:



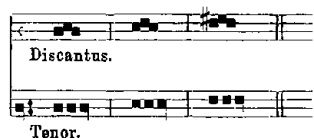
Et non debet fieri, nisi cantus descendat per unam vocem ad diapason, ut hic:



Vel discantus sit in diapason pro prima voce supra tenorem et pro secunda voce descendat per semiditonum divisim et erit in tono cum diapente et pro tertia voce descendat unum tonum et sic habemus diapente tenore non mutato:



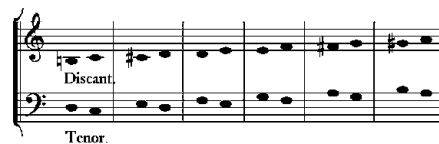
Vel discantus pro prima voce sit in diapente supra tenorem et pro secunda voce ascendat unum tonum et erit in tono cum diapente et iterum descendat a dicto tono cum diapente per unum tonum et habemus diapente, tenore tamen non mutato, ut hic:



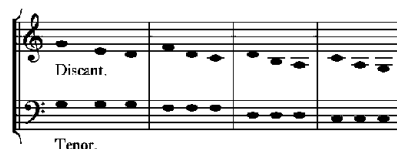
The whole tone plus fifth is a certain other species of discant which by another name is called sixth, containing the just interval of four whole tones and one semitone, and six successive steps both moving up and moving down. As here:



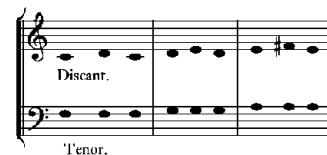
And it may not be used unless the chant moves down by one step to the octave, as here:



Or the discant states an octave above the tenor on the first note, and by moving down a semitone on the second note it shall make a sixth, and moving down a one whole tone on the third note we shall have a fifth, with the tenor remaining unchanged:



Or the discant states a fifth above the tenor on the first step, and by moving up a whole tone on the second step it shall make a sixth, and then, by moving down a whole tone from the said sixth, we shall have a fifth, while the tenor has remained unchanged, as here:

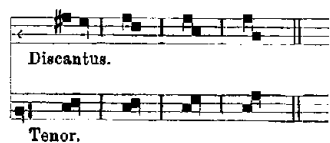


Diapason est quaedam alia species discantus, quae alias duplum vel octava nuncupatur concordans ad modum unisoni, continens legitimum spatium quinque tonorum et duorum semitoniorum et octo voces immediate sequentes tam in elevatione quam in depressione, ut hic:



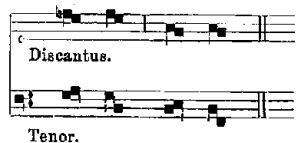
Exemplum.

Et dicitur diapason a dia, quod est de, et pan, quod est totum, et seron, quod est vox, quasi in se continens omnes alias voces scilicet species discantus antedictas. Possumus enim descendere de diapason ad omnes alias species discantus praedictas sub ipso existentes, ut hic:



Tenor.

Et habet fieri de natura sua in inferioribus tenoris vocibus. Si forte aliquis supra diapason voluerit discantare, debet ibidem ordinare discantum suum veluti supra unisonum, sicut superius est expressum. Et ideo sicut semiditonus supra unisonum requirit unisonum seu diapente descendendo, ita et per easdem regulas semiditonus supra diapason requirit diapason vel diapente supra diapason descendendo, ut hic:



Tenor.

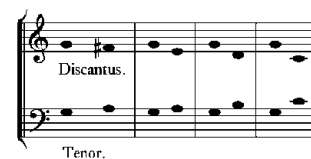
Et sicut ditonus supra unisonum requirit diapente seu aliam speciem discantus ascendendo, ita per easdem regulas ditonus supra diapason requirit diapente supra diapason sive aliam speciem discantus ascendendo, ut hic patet exemplum de omnibus:

The *diapason* is a certain other species of discant, which is otherwise called *duplum* or *octave*, which produces a consonance in the same way as the unison, and it spans the just interval of five whole tones and two semitones, and eight successive steps, both in moving up and moving down, as here:



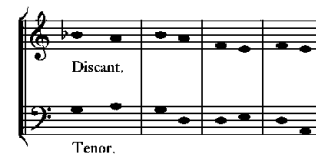
Example.

And it is called *diapason* after *dia*, which means of, and *pan*, which means all, and *seron*, which is sound, as it were containing all the aforesaid other sounds, that is, species of discant. Now we may move down from the octave to all other aforesaid species of discant that lie beneath it, as here:



Tenor.

And by its nature it should be used in the lower notes of the tenor. If perchance someone should wish to sing discant above the octave, he must arrange his discant there as if it were above the unison, in the same manner as declared above. And so, just as the minor third above the unison calls for a unison or fifth when moving down, so by the same rules the minor third above the octave must move to the octave or fifth above the octave when moving down, as here:



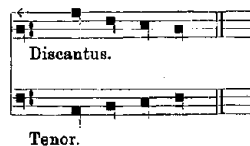
Tenor.

And just as the major third above the unison calls for the fifth or another species of discant when moving up, so by the same rules the major third above the octave must move to the fifth above the octave or some other species of discant when moving up, as is evident here in the example illustrating all these things:

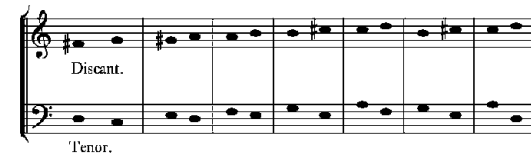




Istarum autem discantus [specierum] quaedam sunt perfectae, quaedam imperfectae et una media. Perfectae sunt unisonus et diapason et dicuntur perfectae, eo quod perfectam generant consonantiam et finalem. Imperfectae sunt semiditonus, ditonus, tonus cum diapente et dicuntur imperfectae, quia imperfectam generant consonantiam et infinalem. Et media est diapente, et dicitur media, eo quod mediocriter se habet inter species discantus superiores scilicet et inferiores, et est species finalis et est super omnes audientibus delectabilis et melodiosa. In natura autem specierum discantus praedictarum debet incipi seu fieri discantus praeterquam tantummodo in speciebus perfectis sive in media sicut in unisono, diapason et diapente. Praeterea notandum est, quod omnes species discantus praedictae debet una alteri viciniore quam poterit aptari et etiam ordinari, verbi gratia, ut si cantus ascendat per voces sese immediate sequentes et discantus sit in diapason supra cantum praedictum, post diapason debemus facere diapente descendendo contra cantum dictum semiditonum et ultimo unisonum, ut hic:



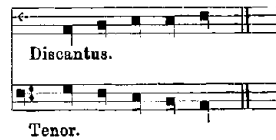
Et si cantus descendat gradatim per voces sese immediate sequentes, ut dictum est, et discantus sit in unisono, tunc debemus facere post unisonum ditonum addendo dictum diapente, post tonum cum diapente et ultimo diapason, ut patet in sequenti exemplo:



Some of those species of discant are perfect, some imperfect, and one middling. The perfect ones are unison and fifth, and they are called perfect because they produce a perfect and conclusive consonance. The imperfect ones are minor third, major third, and major sixth, and they are called imperfect because they produce an imperfect and inconclusive consonance. And the middling one is the fifth, and it is called middling because it holds the middle between the higher and lower species of discant, and it is a conclusive species, and for listeners it is delightful and melodious above all other species. It is in the nature of the aforesaid species of discant that one must begin, or make otherwise discant, only in perfect species or in middling, as in unison, octave, and fifth. One should note, moreover, that all the aforesaid species of discant must be adapted and arranged in such a way that each note is as close as possible to its neighbor, for example, when the chant moves up by successive steps and the discant is in the octave above the aforesaid chant, then moving down against the said chant, we must make a fifth after the octave, then a minor third, and lastly a unison, as here:



And if the chant moves down stepwise in successive steps, as already said, and the discant is in the unison, then after the unison we must make a major third, then the said fifth, then the major sixth, and lastly the octave, as is evident in the following example:



Insuper nota, quod, licet omnes species discantus antedictae decentius stant et ordinantur in locis praedictis quam in aliis quibuscumque, possunt tamen ordinari et fieri, ubicumque volueris, hoc cautius observato, quod unicuique speciei discantus debitus numerus tonorum et semitoniorum observetur modo et forma superius annotatis.



Tenor utriusque.

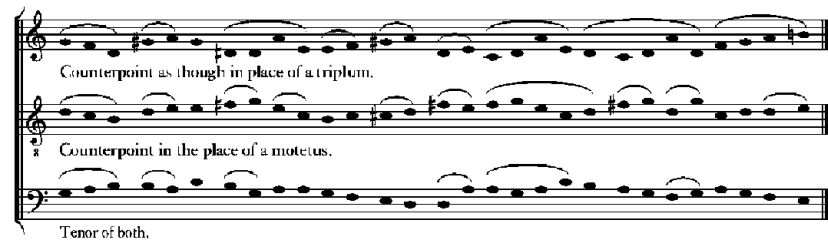
### <Capitulum secundum>

Detractato de simplici discantu et de eius speciebus modo restat detractandum de falsa musica. Unde primo notandum est, quod omnis species discantus, excepto unisono et semiditono, quandoque reperitur imperfecta propter defectum semitonii, et tunc oportet necessario, quod per falsam musicam perficiatur. Et quia falsa musica cuilibet speciei discantus, unisono semiditono dumtaxat exceptis, ut dictum est, est necessaria, idcirco videamus, quid sit falsa musica et quare fuit inventa et ubi sit necessaria.

Falsa musica est quae non potest inveniri in Gamma manus secundum artem plani cantus ab initio sibi imposta. Vel sic:



Note, moreover, that although all aforesaid species of discant are more properly placed and arranged in the aforesaid locations than in any others, they may however be arranged and used wherever you wish, provided you take special caution that for every species of discant you observe the proper number of [constituent] whole tones and semitones, in the manner and form noted above.



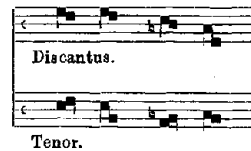
Tenor of both.

### <Second Chapter>

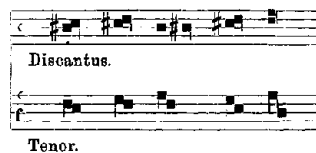
Having dealt with *simplex discantus* and its species, it now rests for us to deal with *falsa musica*. Now first of all it is to be noted that every species of discant, except for the unison and minor third, may sometimes be encountered in an imperfect condition because of the lack of a semitone, and then it is necessary that it be perfected by means of *falsa musica*. And since *falsa musica* is necessary for every species of discant except the unison and minor third, as already said, let us therefore consider what *falsa musica* is, wherefore it was invented, and where it is needed.

*Falsa musica* is that music which cannot be found in the gamut of the hand according to the art of plainchant, for which it was

Falsa musica est adventicia scientia inventa causa adiutorii. Falsa enim musica fuit inventa propter defectum semitonii, qui potest accidere in quacumque specie discantus praeter unisonum et semiditonum, ut praedicitur. Est ergo falsa musica in discantu valde necessaria et primo in specie quae dicitur tertia. Ubicunque igitur reperti fuerint re fa vel mi sol et e contrario in tribus vocibus continue ascendentibus sive descendentibus idest semiditonus, si requirat unisonum seu diatonice descendendo, et tunc falsa musica non est necessaria, quia omnis semiditonus descendens non indiget adiutorio, ut hic:

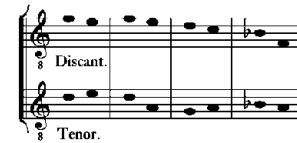


Sed si discantus sit ascendens et requirens diapente seu aliam speciem discantus ascendendo, tunc illa species discantus imperfecta debet perfici in discantu sustinendo semitonium. Et tunc amplius non erit semiditonus, immo ditonus perfectus et debet fieri in signum falsae musicae ante notam taliter elevatam, ut hic patet:

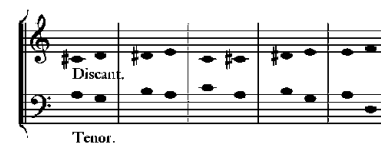


Et si forte contigerit discantum fieri sub tenore, propter hoc minime mutabitur planus cantus, sed bene caveat discantor, ne differentias sive species discantus in quantitate tonorum et semitoniorum sibi de iure debitorum faciat imperfectas, quia ex hoc posset maxima discordia suboriri. Immo cautius quam poterit omnes species discantus sive differentias, prout cuilibet competit, sustineat et disponat:

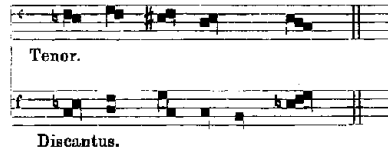
established from the beginning. Or thus: *falsa musica* is an accidental knowledge invented for the sake of help. For *falsa musica* was invented because of the lack of the semitone, which may happen in any species of discant except the unison and minor third, as said before. *Falsa musica*, therefore, is greatly needed in discant, and first of all in the species called third. So wherever one might find *re-fa* or *mi-sol* or the other way round, in three successive steps going up or down, that is, the minor third, then if it moves to the unison while descending diatonically, then *falsa musica* is not needed, since descending thirds are not in need of help, as here:



Yet if the discant moves up, and if in doing so it moves to the fifth or to another species of discant, then that imperfect species of discant [i.e. the minor third] must be perfected in discant by supplying a semitone. And then it no longer is a minor third but a perfect major third, and it must be used with the sign of *falsa musica* placed before the note so raised, as is evident here:



And if perchance it were to happen that the discant moves beneath the tenor, then the plainchant must on no account be altered, but rather the discantor should take heed that he does not cause the types or species or discant to become imperfect with regard to the proper number of whole tones and semitones, for from this may arise the greatest discord. Yet let him provide and dispose all species or types of discant as carefully as possible, as is suitable for any of them:



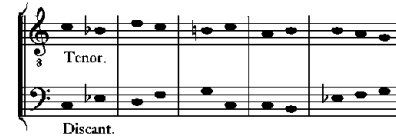
Ista namque praedicta in omnibus speciebus sive differentiis musicalibus observanda est. Aliquotiens tamen reperitur contrarium in quibusdam motetis et rondellis, in quibus cantus planus in falsam musicam transmutatur. Sed non est intentionis meae in arte illa cantum planum in aliquod devium transmutare, sed pro posse meo communes ipsius regulas observabo. Et sicut diximus de semiditono et ditono supra unisonum, ita et per easdem regulas dicendum est de eisdem supra diapason usque ad duplex vel triplex diapason secundum uniuscuiusque vocis qualitatem.

Dicto de tertia seu de semiditono et ditono, modo dicendum est de quinta sive de diapente. Ubi cumque igitur venerit mi et fa dupliciter in quinque vocibus immediate ascendentibus seu descendentibus, ibi est quinta imperfecta ex semitonio. Debet enim perfici in discantu sustinendo semitonium et tunc fiat ♯ falsae musicae ante notam taliter elevatam, ut hic:



Et sicut diximus de quinta seu diapente usque ad diapason supra unisonum, ita et per easdem regulas dicendum est de eadem supra diapason usque ad duplex vel triplex diapason.

Dicto de quinta seu diapente, restat dicendum de sexta sive tono cum diapente. Unde nota: ubi cumque reperti fuerint mi et fa dupliciter in sex vocibus coniunctim ascendentibus seu descendentibus, ibi est sexta imperfecta ex semitonio. Debet



These aforesaid things are to be observed in all musical species or types. Yet one regularly finds the opposite in certain motets and roundels where the plainchant is altered into *falsa musica*. Yet it is not my intention to change the plainchant into something deviant in this art, but I shall observe its rules as much as I am able to. And just as we have spoken of the minor third and the third above the unison, in the same way, and by the same rules, should we speak of this above the octave, all the way up to the double or triple octave, according to the quality of each voice.

Having spoken of the minor third or *semiditonus* and the major third, we should now speak of the fifth or *diapente*. Wherever it should happen that *mi* and *fa* occur twice in five steps successively moving up or moving down, there the fifth will be imperfect by a semitone. Therefore it must be perfected in discant by supplying a semitone, and then one must use the ♯ sign of *falsa musica* before the note so raised, as here:



And just like we have said about the fifth or *diapente* up to the octave above the unison, thus should we speak by the same rules of this above the octave all the way up to the double or triple octave.

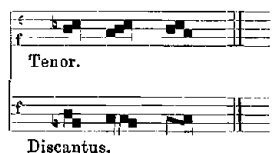
Having spoken of the fifth or *diapente*, we must now speak of the sixth or *tonus cum diapente*. Now take note: wherever one should find *mi* and *fa* twice in six steps successively moving up or moving down, there the sixth will be imperfect by a semitone.

enim perfici in discantu sustinendo semitonium et tunc debet fieri in signum falsae musicae ante notulam, ut hic:



1) original reading a#-b

Detractato de sexta sive de tono cum diapente, ultimo restat detractandum de octava sive diapason. Igitur diapason potest fieri in discantu, ubicumque volueris, mutando et psallendo vel [per] b vel per ♩ sicut cantus proprius excepto, quando cantus proprius fit per ♭ in b fa ♩ mi gravi et discantus est sub eodem cantu in B-mi volens idem facere diapason. Quia vero in illis octo vocibus inveniuntur fa et mi tripliciter, idcirco oportet necessario deprimere semitonium in discantu praedicto et tunc debet fieri ♭ in B-mi in signum falsae musicae deprimendo semitonium, ut hic:



Praeterea notandum est in generali, quod falsa musica dicitur proprie, quando locabitur ♭ molle vel ♩ quadratum in locis non usitatis. Et ubi ponitur ♭ in eodem loco et sub eadem voce deprimitur semitonium ultra cantum consuetum. Et ubi ponitur ♩, in eodem loco et sub eadem voce sustinetur semitonium ultra cantum consuetum in locis non usitatis. Ponitur enim ad differentiam duplicis b fa ♩ mi gravis scilicet et acuti, ubi communiter b vel ♩ situatur, ad denotandum, quis cantus seu discantus per ♭ vel per ♩ debeat modulari.

Iterum notandum est, quod mutationes possunt fieri in falsa musica mutando de vera musica in falsam et e contrario

Therefore it must be perfected in discant by supplying a semitone, and then there should be the sign of *falsa musica* before the note, as here:



I Having dealt with the sixth or *tonus cum diapente*, it finally remains for us to deal with the octave or *diapason*. Now the octave may be used in discant wherever you wish, changing and singing either by ♭ or by ♩ just as in proper chant, except when proper chant uses ♭ in b fa ♩ mi grave and the discant is beneath the same chant in B-mi and wishes to make an octave. For in these eight steps the mi and fa are found three times, and therefore it is necessary to lower the note in the aforesaid discant by a semitone, and thus there should be ♭ in B-mi under the sign of *falsa musica*, lowering the semitone, as here:



It is moreover to be noted generally that one speaks of *falsa musica* whenever soft ♭ or square ♩ are placed in locations where they are not customarily used. And where the ♭ is notated, in that same place and the same step the customary chant is lowered by a semitone. And where the ♩ is notated, in that same place and the same step the customary chant is raised by a semitone, in unusual places. For it is notated in a different way that the double b fa ♩ mi grave and acutus, where the b or ♩ are usually situated, in order to indicate which chant or discant must sung by ♭ or by ♩.

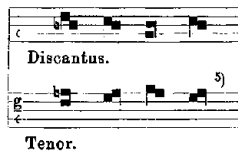
And again, it is to be noted that when we change from true music into the false kind, or the other way round, mutations in

iuxta cantuum variationes. Quae quidem variationes sunt mutationes tam in vera musica quam in falsa. Desinentes in ut vel in re vel mi semper ascendere dinoscuntur; sed omnes aliae mutationes in fa vel in sol vel in la desinentes, ubicumque fuerint, deprimuntur. Ceterum non est oblivioni tradendum, quod falsa musica potest accipi communiter in B-mi dicendo ut ibidem pro voce et ascendendo per voces usque ad G-solreut grave vel dicendo la pro voce in G-solreut praedicto descendendo per voces usque in B-mi, mutando tamen per falsam musicam, quando videbitur expedire, et hoc propter diapente vel diapason sub b fa et mi gravi discantando sub tenore in B-mi scilicet et E-lami aliquando exeuntes, ut hic:



3) no downward stem in ms. 4) the notes between brackets are redundant

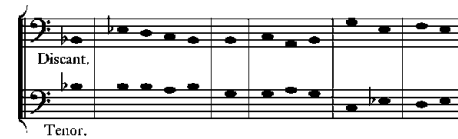
Idem est iudicandum de b fa ♯ mi acuto contra e-lami acutum propter diapente, discantando similiter sub tenore, ut hic patet in exemplo:



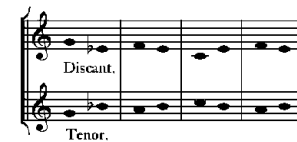
5) in the tenor also a flat before a'

Et similiter falsa musica potest communiter accipi in d-lasolre dicendo ut ibidem pro voce ascendente per voces usque b fa ♯ mi acuto, descendendo per voces usque in d-lasolre mutando nihilominus per falsam musicam, quando necesse fuerit et hoc propter diapente sive tonum cum diapente supra b fa ♯ mi grave discantando supra tenorem in f-faut et g-solreut acutum tam in elevatione quam in depressione quandoque similiter exeuntes, ut hic patet in exemplo:

*falsa musica* may occur according to the different kinds of chants. These different kinds are mutations in true as well as *falsa musica*. Those that conclude in *ut* or in *re* or *mi* are always taken to move up; but all other mutations that conclude in *fa* or in *sol* or in *la*, are moving down, wherever they should occur. Nor should we forget the fact that *falsa musica* can commonly be used in B-*mi* saying *ut* on that step, and then moving up by steps up to G-*solreut grave*, or by saying *la* for the step on the aforesaid G-*solreut* and then moving down by steps back to B-*mi*, but mutating by *falsa musica* whenever it shall seem expedient, and this because of the fifth or octave under b *fa* et *mi grave*, that is, discanting under the tenor in B-*mi* and E-*lami*, as here:



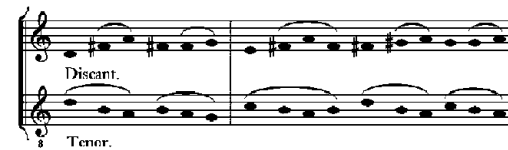
One is to judge likewise in the case of b *fa* ♯ *mi acutus* on account of the fifth, discanting similarly beneath the tenor, as is evident here in the example:



And in the same way one may commonly apply *falsa musica* in d-*lasolre*, speaking *ut* on that step, and then going up by steps until b *fa* ♯ *mi acutus*, or moving down by steps to d-*lasolre*, yet mutating by *falsa musica* wherever necessary, and this because of the fifth or sixth above b *fa* ♯ *mi grave*, discanting upon the tenor in f-*faut* and g-*solreut acutus*, in moving up as well as down, sometimes leaving in the same way, as is evident here in the example:



b) lacking in ms.



### <Capitulum tertium>

Viso de falsa musica diligenter, ultimo restat videndum de floribus musicae mensurabilis. Sicut videmus arborem tempore aestatis adornatam et decoratam floribus et animam sanctam hominis virtutibus necnon etiam beatissimam virginem Mariam de incarnatione filii sui unigeniti sine corruptione, sic omnis discantus de floribus musicae mensurabilis adornatur et etiam decoratur. Dicunt enim flores musicae mensurabilis, quando plures voces seu notulae, quod idem est, diversimode figuratae secundum uniuscuiusque qualitatem ad unam vocem seu notulam simplicem tantum quantitatem illarum vocum continentem iusta proportione reducuntur. Quamvis autem nonnulli dicant et affirmant flores scientiae musicalis fore innumerabiles secundum diversos modos discantus, et de innumerabilibus non valet haberi certitudo, nolentes ob hanc causam de floribus huiusmodi aliquam artem componere. Tamen ne iuvenes et alii cupientes in dicta scientia proficere aliquam artem de eadem non habentes ob hoc fiant tepidi et remissi istam scilicet addiscendo, idcirco ego circa capacitatem ingenioli mei XII modos seu maneries de discantu mensurabili floribus adornato compilavi. Qui quidem modi seu maneries, prout cuilibet competit, ordinantur sub modo perfecto et imperfecto et sub tempore perfecto et imperfecto et sub prolatione maiori et minori.

### <Third Chapter>

Having attentively considered *falsa musica*, it finally remains for us to consider the flowers of measurable music. Just as we see the tree in summertime being adorned and decorated with blossoms, and the holy soul of a man by virtues, and indeed the most blessed Virgin by the incarnation without defilement of her only begotten Son, thus is all discant adorned and decorated, in like manner, with flowers of mensural music. Flowers of mensural music are so called when several sounds, or notes (which is the same thing), that are notated differently each according to their quality, relate in just proportion to one sound or plain note that contains the sum quantity of those sounds. Now although some would say and affirm that the flowers of the discipline of music are innumerable according to the different modes of discant, and certainty cannot be had from things that are innumerable, and are for that reason unwilling to put together a treatise about flowers of this kind, still, in order that youths and others who desire to become proficient in the said discipline, yet who do not have access to some treatise about it, might not become sluggish and lazy when learning it, I have put together, within the limits of my little wit, twelve modes or manners of measurable discant adorned with flowers. These modes of manners are arranged, as appropriate to any of them, in perfect and imperfect modus and in perfect and imperfect tempus and in major and minor prolation.

Modus in musica mensurabili est, quidquid occurrit per debitam mensuram longarum notarum, brevium, semibrevium et minimarum seu valoris earundem et dividitur in modum perfectum et imperfectum. Modus perfectus est, quando tres breves perfectae vel imperfectae vel valor maioris prolationis vel minoris accipiuntur pro perfectione. Modus vero imperfectus est, quando duo etc.

Maior prolatio est, quando tres minimae vel valor accipitur pro una perfecta semibrevis. Minor prolatio est, quando duae minimae tantummodo vel valor accipiuntur pro una semibrevis imperfecta. Semibrevis perfecta est, quae valet tres minimas. Semibrevis imperfecta est, quando tantum duas minimas comprehendit.

Et quia dicitur a vulgo: omne bonum in commune deductum clarius elucescit, ne illud bonum a Deo mihi collatum in me mortificetur et extinguatur, immo proximis meis in Christo fratribus per me ipsum caritate distribuatur et benigne quidem summis desiderio affectibus, idcirco istos 12 modos, ut clarius elucescant cunctis iuvenibus subtiliter discantare volentibus, isto modo sensui declarandos et etiam ordinandos videlicet [quod] a perfecto modo, qui consistit in una longa perfecta sive in tribus brevibus perfectis de maiori prolatione usque ad unam brevem perfectam minoris prolationis <sex> modos seu maneries de tempore perfecto, secundum sui diminutionem ordinariam intendo declarare. Et a modo perfecto, qui consistit in una longa perfecta sive in tribus brevibus imperfectis de maiori prolatione usque ad unam brevem imperfectam minoris prolationis sex alios [modos] sive maneries de tempore imperfecto secundum uniuscuiusque diminutionem ordinariam pro posse meo domino cooperante declarabo.

Quod siquidem 12 modi sive maneries ex eisdem speciebus musicalibus, a quibus simplex discantus componitur et ordinatur, et isti similiter ordinati sunt, et nihilominus iste discantus claris, ut dictum est, floribus adornatus una cum

Modus in measurable music is whatever runs with the appropriate measure of longas, breves, semibreves, and minims, or their value, and it is divided into perfect and imperfect modus. There is perfect modus when three perfect or imperfect breves or the value of the major or minor prolation are taken for the perfection. But there is imperfect mode when two etc.

There is major prolation when three minims or their value are taken for one perfect semibrevis. There is minor prolation when only two minims or their value are taken for one imperfect semibrevis. The perfect semibrevis is that which is worth three minims. There is an imperfect semibrevis when it comprises only two minims.

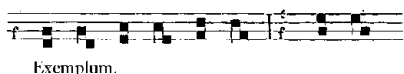
And since it is said by the common people that every good thing which is made public will shine forth more brightly, therefore I, in order that the good bestowed on me by God should not perish and die, but rather be shared in charity and benevolence with my neighbors, brothers in Christ, who are affected by the highest desire, I, then, intend to set forth those twelve modes, in order that they may shine forth more brightly to all youths who wish to sing discant with refinement. These modes are to be made intelligible and arranged in this way, namely, of perfect modus, which consists of a perfect longa or of three perfect breves of major prolation, <six> modi or manners in perfect tempus, up to one perfect brevis of minor prolation according to their regular diminution. And of the perfect modus, which consists of a perfect longa or three imperfect breves of major prolation up to one imperfect brevis of minor prolation, I shall demonstrate to the best of my ability, with the Lord's help, six other [modi] or manners of imperfect tempus according to the regular diminution of each of them.

The twelve modes or manners are arranged from the same musical species from which *simplex discantus* is put together and arranged, and they are similarly arranged, and yet this discant – which is adorned, as said before, with bright flowers together with



speciebus musicalibus ante dictis quandoque descendit et ascendit vicissim per dissonantias, videlicet per semitonium, tonum, diatessaron, tritonum, semitonium cum diapente, [semiditonum cum diapente] et ditonum cum diapente, de quibus dissonantiis per ordinem est videndum.

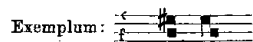
Quid sit tonus et semitonium, dictum est supra capitulo primo. **Diatessaron** est quaedam dissonantia continens legitimum spatium duorum tonorum et unius semitonii et quatuor voces immediate sequentes, ut hic:



Exemplum.

Et dicitur diatessaron a *dia*, quod est de, et *tetras*, quod est quatuor, quasi de quatuor vocibus constans.

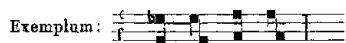
**Tritonus** est quaedam alia dissonantia continens legale spatium trium tonorum et quatuor voces simul coniunctas, ut hic:



Exemplum:

Et dicitur tritonus a *tris*, quod est tres, et *tonus*, ni, quasi constans ex tribus tonis perfectis.

**Semitonium cum diapente** est quaedam alia dissonantia continens legitimum spatium trium tonorum et duorum semitoniorum et sex voces immediate sequentes, ut hic:



Exemplum:

**Semiditonum cum diapente** est quaedam alia dissonantia continens legale spatium quatuor tonorum et duorum semitoniorum et septem voces simul coniunctas, ut hic:



Exemplum:

1) the ms. reads *g e', e' g*

the aforesaid musical species – does sometimes move down or up through dissonances, that is, the semitone, the whole tone, fourth, tritone, minor sixth, [minor seventh], and the major seventh, which dissonances are now to be considered in order.

We have already said above in the first chapter what the whole tone and semitone are. The **fourth** is a certain dissonance that contains the just interval of two whole tones and one semitone, and four successive steps, as here:



Example.

And it is called diatessaron after *dia*, which means of, and *tetras*, which means four, as it were consisting of four steps.

The **tritone** is a certain other dissonance that contains the just interval of three whole tones, and four successive steps, as here:



Example.

And it is called tritone after *tris*, which means three, and *tonus tonis*, as it were consisting of three complete whole tones.

The **minor sixth** is a certain other dissonance which contains the just interval of three whole tones and two semitones, and six successive steps, as here:



Example.

The **minor seventh** is a certain other dissonance which contains the just interval of four whole tones and two semitones, and seven successive steps, as here:



Example.

Ditonus cum diapente est quaedam alia dissonantia continens legale spatium quinque tonorum et unius semitonii et septem voces immediate sequentes, ut hic patet:



Quid sit ditonus et semiditonus dictum est supra capitulo primo.

Sed sciendum est, quod illae species discantus praedictae dicuntur dissonantiae, eo quod nullo modo possunt se diu compati secundum auditum, quin generent discordantiam. Est autem discordantia diversorum sonorum sibimet permixtorum ad aures pervenientium dura collisio. Nota, quod quamvis in istis dissonantiis non debeamus diutius commorari, possumus tamen ascendere et descendere per eas breviter ad omnes alias species sive differentias discantus tam perfectas et medias quam etiam imperfectas.

His igitur omnibus diligenter inspectis ad primum modum de discantu mensurabili floribus adornato disponendum et ordinandum breviter accedamus. Primus modus discantus mensurabilis floribus adornati constat ex tribus brevibus perfectis ex maiori prolatione. Unde est advertendum, quod illae tres breves perfectae possunt esse in uno solo corpore integro videlicet in longa perfecta. Et ista longa trium temporum potest dividi et diminui in longam imperfectam a tertia parte sui scilicet a brevi praecedente vel subsequente vel valore ipsius sive in breves, semibreves et minimas usque ad 27 minimas vel in valorem aliquarum ipsarum brevium, semibrevium et minimarum scilicet in pausas iuxta voluntatem et possibilitatem sive distinctionem discantantis. Verum sicut discantator potest ordinare discantum in illo primo modo de eisdem notulis et pausis et dividere istam longam in partes praedictas vel in aliquas earundem partium, ita et eadem ratione potest dividere et diminuere in omnibus modis sive maneriebus sequentibus omnes alias longas, breves, semibreves

The major seventh is a certain other dissonance which contains the just interval of five whole tones and one semitone, and seven successive steps, as is evident here:



What the major third and minor third are has already been said above, in the first chapter.

Now one should know that those aforesaid species of discant are called dissonances since according to the sense of hearing, they cannot be tolerated for very long or they will produce discord. And discord is the hard clashing of different sounds that are thoroughly mixed together as they reach the ears. Note that although we should not linger over these dissonances, we may however sing them briefly when moving up and moving down to any other species or types of discant, both perfect and middling and even imperfect.

Having looked attentively into all these things, then, we presently arrive at the first mode of disposing and arranging measurable discant adorned with flowers. The first mode of measurable discant adorned with flowers consists of three perfect breves in major prolation. It should be pointed out, however, that those three perfect breves can reside in a single whole body, that is, in a perfect longa. And that longa of three tempora can be divided and broken down into an imperfect longa by its third part, that is, by a breve preceding or following it, or by its value, whether in breves, semibreves, and minims up to 27 minims, or into the value of some of those breves, semibreves, and minims, namely, in rests, according to the pleasure and possibility or the distinction of the person singing discant. In truth, just as the discantor can arrange discant in that first mode by the same notes and rests, and divide that longa into the aforesaid parts or into other such parts, so and for the same reason he can divide and diminish all other longas, breves, and semibreves of major and minor prolation, in all the modi and manners that follow, as it shall seem expedient according

maioris et minoris prolationis, prout sibi melius videbitur expedire secundum uniuscuiusque notulae quantitatem. Quae quidem longae, breves et semibreves suis locis debitis cum exemplis, prout quilibet competit, adoptanti plenius exponentur. Quare de divisione et diminutione huiusmodi quoad praesens nihil amplius est dicendum. Exemplum de primo modo discantus mensurabilis floribus adornato:

Exemplum de primo modo discantus mensurabilis floribus adornato.

to

to

to

to

Tenor primi modi.

<sup>2)</sup> the cauda is erased in ms. <sup>3)</sup> perhaps g

Secundus modus constat de duabus brevibus perfectis de maiori prolatione. Et possunt istae duae breves existere in uno solo corpore scilicet in longa imperfecta eiusdem prolationis et ista longa potest dividi et diminui in breves, semibreves et minimas seu in valorem earundem usque ad 18, ut hic:

to the quantity of each note. These longas, breves, and semibreves shall be more fully explained in their proper places with examples, as it appropriate for each. Wherefore nothing more need be said for now about the division and diminution of such things.

Example of the first mode of measurable discant adorned with flowers:

Example of the first mode.

Tenor of the first mode.

The second mode consists of two perfect breves of major prolation. And those two breves can reside in one body, that is, in an imperfect longa of the same prolation. And that longa can be divided and broken down by breves, semibreves and minims or in the value of the same, up to 18, as here:

Exemplum secundi modi.

Tenor.

Tertius modus constat ex tribus brevibus de minori prolatione perfectis. Possunt enim illae tres breves existere in uno corpore scilicet in longa perfecta eiusdem prolationis et illa longa potest dividi et diminui in longam imperfectam a tertia sui parte scilicet a sola brevi praecedente vel subsequente vel valore ipsius sive in breves, semibreves, minimas vel in valorem earundem usque ad 18 minimas, ut patet in exemplo sequenti:

Exemplum tertii modi.

Tenor.

<sup>2)</sup> opening note written as  $\sphericalangle$ .

Example of the second mode.

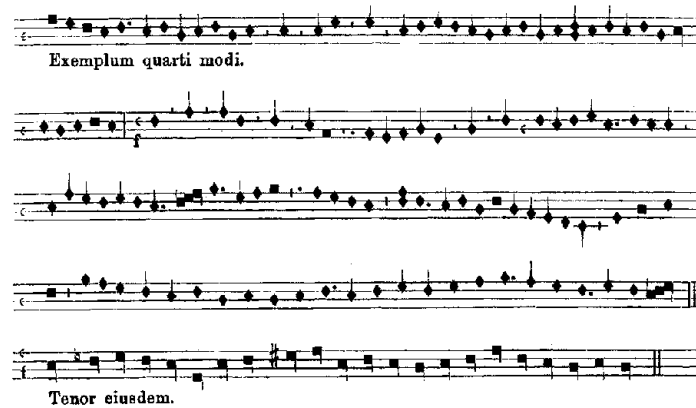
Tenor.

The third mode consists of three perfect breves of minor prolation. But those three breves may reside in one body, that is, in a perfect longa of the same prolation, and that longa can be divided and broken down into an imperfect longa by its third part, that is, by a single breve preceding or following, or by its value, whether in breves, semibreves, minimas, or in the value of the same, up to 18 minimas, as is evident in the following example:

Example of the third mode.

Tenor.

Quartus modus constat ex duabus brevibus perfectis de minori prolatione. Possunt istae duae breves esse in uno solo corpore scilicet in longa imperfecta eiusdem prolationis. Et ista longa potest dividi et diminui in breves, semibreves et minimas vel in valorem earundem usque ad 12 minimas, ut patet hic in exemplo:



Exemplum quarti modi.

Tenor eiusdem.

Quintus modus constat ex una brevi perfecta de maiori prolatione. Potest enim ista brevis imperfici a tertia sui parte scilicet a sola semibrevis a parte ante vel a parte post. Et potest dividi et diminui in semibreves et minimas seu in valorem ipsarum ad 9 minimas, ut hic patet:

The fourth mode consists of two perfect breves of minor prolation. But those two breves may reside in one single body, that is, in an imperfect longa of the same prolation. And that longa can be divided and broken down by breves, semibreves, and minims, or in the value of the same, up to 12 minims, as is evident here in the example:



Example of the fourth mode.

Tenor of the same.

The fifth mode consists of one perfect brevis of major prolation. Yet this brevis can be imperfected by its third part, namely, by a single semibreves *a parte ante* or *a parte post*. And it can be divided and broken down by semibreves or minims or their value, up to 9 minims, as is evident here:

Exemplum quinti modi.

Tenor quinti modi.

Sextus modus constat ex una brevi perfecta minoris prolationis et illa brevis potest imperfecti a tertia parte sui scilicet a sola semibrevis etiam cuiuscumque prolationis vel valore ipsius ante vel post. Et potest dividi et diminui in semibreves et minimas et in valorem earundem usque ad 6 minimas, ut hic:

Exemplum de sexto modo.

Item exemplum sexti modi.

Tenor.

1) cauda erased in ms.

Example of the fifth mode.

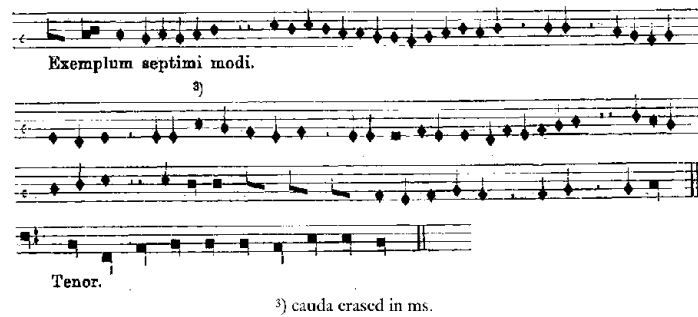
Tenor of the fifth mode.

The sixth mode consists of one perfect brevis of minor prolation and that breve can be imperfected by its third part, namely, by a single semibrevis of any prolation or by its value before or after. And it can be divided and broken down by semibreves and minims and by their value up to 6 minims, as here:

Example of the sixth mode.

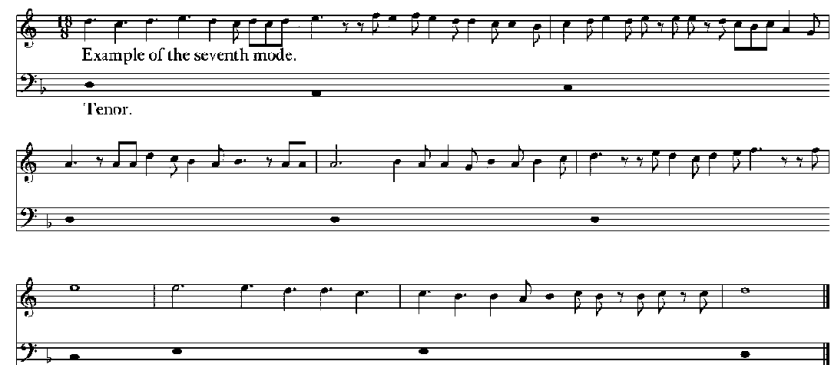
Tenor.

Septimus modus, qui est primus de tempore imperfecto, constat ex tribus brevibus imperfectis de maiori prolatione. Possunt enim illae 3 breves esse in uno solo corpore videlicet in longa perfecta eiusdem prolationis. Et illa longa potest imperfici a tertia sui parte scilicet a sola brevi suae prolationis vel valore ipsius brevis ante vel post, vel potest dividi et diminui in breves, semibreves et minimas vel in valorem earundem usque ad 18 minimas, ut hic patet:



Octavus modus, qui est secundus in tempore imperfecto, constat ex duabus brevibus imperfectis de maiori prolatione. Et possunt illae duae breves remanere in uno corpore scilicet in longa imperfecta eiusdem prolationis, et ista longa potest dividi et diminui in semibreves et minimas et in valorem earundem usque ad 12 minimas, ut hic:

The seventh mode, which is the first in imperfect tempus, consists of three imperfect breves of major prolation. But those three breves can reside in one single body, that is, in a perfect longa of the same prolation. And that longa can be imperfected by its third part, namely, by a single brevis of its prolation or the value of that brevis, before or after, or it can be divided and broken down by breves, semibreves, and minims, or by the value of the same, up to 18 minims, as is evident here:



The eighth mode, which is the second in imperfect tempus, consists of two imperfect breves of major prolation. And those two breves can reside in one body, namely in an imperfect longa of the same prolation, and that longa can be divided and broken down by semibreves and minims and in the value of the same, up to 12 minims, as here:

Exemplum octavi modi.

Item exemplum octavi modi.

Tenor.

The image shows three staves of musical notation. The first two staves are labeled 'Exemplum octavi modi.' and 'Item exemplum octavi modi.' respectively. The third staff is labeled 'Tenor.' and shows a tenor clef with a single line of music.

Example of the eighth mode.

Tenor.

The image shows three staves of musical notation. The first staff is labeled 'Example of the eighth mode.' and shows a treble clef with a 12-measure piece of music. The second and third staves are labeled 'Tenor.' and show tenor clefs with single lines of music.

Nonus modus, qui est tertius de tempore imperfecto, constat ex tribus brevibus imperfectis de minori prolatione. Possunt vero dictae breves in uno solo corpore existere, scilicet in longa perfecta eiusdem prolationis. Et ista longa potest imperfecti a tertia sui parte scilicet a sola brevi suae prolationis subsequente vel praecedente vel valore ipsius brevis vel potest dividi et diminui per breves, semibreves et minimas vel per valorem earundem usque ad 12 minimas, ut hic:

The ninth mode, which is the third of imperfect tempus, consists of three imperfect breves of minor prolation. But the said breves can reside in one body, namely, in a perfect longa of the same prolation. And that longa can be imperfected by its third part, namely, by a single brevis of its prolation, succeeding or preceding, or by the value of that brevis, or it can be divided and broken down by breves, semibreves, and minimas, or by the value of the same, up to 12 minimas, as here:



Exemplum noni modi.<sup>2)</sup>

Tenor.

<sup>2)</sup> ms. reads *undecimi modi* which was later changed into *noni*

Decimus modus, qui est quartus de tempore imperfecto, constat ex duabus brevibus imperfectis de minori prolatione. Possunt tamen esse in uno corpore scilicet in longa imperfecta dictae prolationis, et ista longa potest dividi et diminui in breves, semibreves et minimas vel in valorem earundem usque ad 8 minimas, ut hic patet:

Exemplum decimi modi.<sup>1)</sup>

Tenor.

<sup>1)</sup> ms. reads *noni modi*; this was corrected to *decimi* in a later hand.

Example of the ninth mode.

Tenor.

The tenth mode, which is the fourth in imperfect tempus, consists of two imperfect breves of minor prolation. But they can reside in one body, namely, in an imperfect longa of the said prolation, and that longa can be divided and broken down by breves, semibreves, and minimas, or the value of the same, up to 8 minimas, as is evident here:

Example of the tenth mode.

Tenor.

Undecimus modus, qui est quintus de tempore imperfecto, constat ex una brevi imperfecta de maiori prolatione. Quae quidem brevis potest existere in uno solo corpore, vel potest imperfecti a minima ante vel post vel valore ipsius vel potest dividi et diminui per semibreves et minimas vel per valorem earundem usque ad 6 minimas, ut hic patet:

Exemplum undecimi modi.

Item exemplum undecimi modi.

Tenor eiusdem.

<sup>3)</sup> note appears to have been originally caudated <sup>4)</sup> f' <sup>5)</sup> a

Duodecimus modus, qui est sextus de tempore imperfecto, constat ex una brevi imperfecta de minori prolatione. Potest enim ista brevis imperfecti secundum quosdam a sola minima a parte praecedente vel subsequente. Dicunt autem alii, quod in ista prolatione minori imperfecta prima notula debet figurari per semibreve perfectam, cui semibreve debet attribui punctus perfectionis et subsequi minima. Et utraque regula est bona. Et potest dividi et diminui in semibreves et minimas suae prolationis vel in valorem earundem usque ad quatuor minimas, ut patet hic:

The eleventh mode, which is the fifth in imperfect tempus, consists of one imperfect brevis of major prolation. And this brevis may reside in one body, or it may be imperfected by a minim before or after, or its value, or it may be divided and broken down by semibreves and minims, or by the value of the same, up to 6 minims, as is evident here:

Example of the eleventh mode.

Tenor of the same.

The twelfth mode, which is the sixth in imperfect tempus, consists of one imperfect brevis of minor prolation. But according some that brevis can be imperfected by a single minim from the preceding or following part. Others say, however, that in this minor prolation, the first imperfect note must be notated as a perfect semibreve, and this semibreve should have a dot of perfection and it should be followed by a minim. And either rule is good. And it can be divided and diminished by semibreves and minims of its prolation or into the value of the same, up to four minims, as is evident here:

Exemplum duodecimi modi.

(fol. 67<sup>v</sup>)

Item exemplum duodecimi modi.

Tenor.

Example of the twelfth mode.

Tenor.

Hic igitur habemus duodecim modos sive maneries de discantu mensurabili floribus adornato. Qui quidem 12 modi possunt sufficere ad omnem vocis prolationem secundum artem cantus naturalis, ita tamen quod unusquisque modus tam celeriter proferatur quam amplius ultra numerum sibi superius attributum minime valeat minorari. Praeterea ad declarandum perfectionem et imperfectionem maioris et minoris prolationis cuiuslibet modorum praedictorum est sciendum, quod perfectio tam in brevibus quam in semibrevis quam in minimis ad ternarium numerum, imperfectio vero ad binarium numerum aequaliter reducuntur.

Inde modus in omnibus suis divisionibus perfectus est, nam in prima sui divisione longa dividitur in 3 breves, in secunda divisione quaelibet brevis dividitur in 3 semibreves et in tertia divisione quaelibet semibrevis in 3 minimas aequaliter est divisa.

Secundus modus, tertius et septimus habent eundem modum et eundem numerum minutarum, sed in hoc differunt, quia secundus modus in prima sui divisione est imperfectus, quia longa dividitur in duas breves, et in secunda et in tertia divisionibus est perfectus, quia brevis in 3 semibreves et semibrevis in 3 minimas aequaliter dividuntur. Tertius autem

Here, then, are the twelve modes or manners of measurable discant adorned with flowers. And these twelve modes may be sufficient for all vocal performance according to the art of natural song, provided, however, that each mode be performed so quickly that it need not be reduced any further beyond the number established for it above. To clarify the perfection and imperfection of major and minor prolation of any of the aforesaid modes, moreover, one should know that perfection in breves as well as semibreves as well as minimis is reducible to the ternary number, but imperfection to the binary number.

Hence the first mode is perfect in all its divisions, for in its first division the longa is divided into three breves, in the second division any breve is divided equally into three semibreves, and in the third division any semibrevis is divided equally into three minimis.

The second, third, and seventh modes have the same measure and the same number of parts, yet they differ in this respect, that the second mode is imperfect in its first division, because the longa is divided into two breves, and in the second and third divisions it is perfect, because the brevis is divided equally into three semibreves, and the semibreve into three minimis. Yet the third

modus in prima et in secunda sui divisionibus est perfectus, quia longa suae divisionis in 3 breves et brevis in 3 semibreves aequaliter dividuntur, sed in tertia divisione est imperfectus, quia quaelibet semibrevis in duas minimas aequaliter est divisa. Sed septimus modus in prima et in tertia sui divisionibus est perfectus, et in secunda divisione est imperfectus, quia quaelibet brevis in duas semibreves aequaliter est divisa.

Quartus modus, octavus et nonus habent eundem modum et eundem numerum minimarum, sed in hoc differunt, quia quartus modus in prima et tertia sui divisionibus est imperfectus et in secunda perfectus, quia quaelibet semibrevis in 3 minimas aequaliter est divisa. Sed nonus in prima sui divisione est perfectus et in secunda et tertia est imperfectus, quia quaelibet brevis in duas semibreves et quaelibet semibrevis in duas minimas aequaliter dividuntur. Quintus modus in omnibus sui divisionibus est perfectus, quia brevis in 3 semibreves dividitur et semibrevis in 3 minimas aequaliter est divisa.

Sextus et undecimus modus habent eundem modum et eundem numerum minimarum, sed in hoc differunt, quia sextus modus in prima sui divisione est perfectus et in secunda imperfectus, quia quaelibet semibrevis in duas minimas aequaliter est divisa. Sed undecimus est e contrario, quia in prima sui divisione est imperfectus et in secunda perfectus, quia quaelibet semibrevis in tres minimas aequaliter est divisa.

Decimus et duodecimus modi in omnibus sui divisionibus sunt imperfecti, nam longa imperfecta suae divisionis in duas breves et brevis in duas semibreves, semibrevis in duas minimas aequaliter dividuntur. Et sic patet divisio dictorum 12 modorum.

Sed quia per istam artem sive doctrinam minimam cognitionem notarum ob ipsarum diversas figurationes et propter alterationes necnon ob divisionem modi et temporis et aliquando propter dictorum modi et temporis perfectionem obtinere non valeas in solidum, eo propter te qui ad

mode is perfect in its first and second divisions, since the longa of its division is divided equally into three breves and the brevis into three semibreves, but it is imperfect in the third division, since any semibrevis is divided equally into two minims. But the seventh mode is perfect in its first and third divisions, and imperfect in the second division, since any brevis is divided equally into two semibreves.

The fourth, eighth, and ninth modes have the same measure and the same number of minims, yet they differ in this respect, that the fourth mode is imperfect in its first and third divisions, and perfect in the second, since any semibreve is divided equally into three minims. But the ninth is perfect in its first division and imperfect in the second and third, since any brevis is divided equally into two semibreves, and any semibreve in two minims. The fifth mode is perfect in all its divisions, since the brevis is divided into three semibreves and the semibrevis is divided equally into three minims.

The sixth and eleventh modes have the same measure and the same number of minims, yet they differ in this respect, that the sixth mode is perfect in its first division and imperfect in the second, since any semibrevis is divided equally into two minims. Yet the eleventh is the other way round, since it is imperfect in its first division and perfect in the second, since any semibrevis is divided equally into three minims.

The tenth and twelfth modes are imperfect in all their divisions, for the imperfect longa of its division is divided equally into two breves, the brevis into two semibreves, and the semibrevis into two minims. And this is the division of the said twelve modes.

But since you may not be able to obtain, through this art or doctrine alone, a minimal knowledge of the notes—because of their different figurations, the alterations, the division of modus and tempus, and sometimes the perfection of the said modus and tempus—therefore I counsel and recommend in good faith, to you

perfectionem huius nobilis et gaudentis scientiae pervenire desideras consulo bona fide atque laudo, quatinus, antequam de huiusmodi floribus antedictis intromittas in aliqua arte de discantu mensurabili diversas ipsius figurationes continente et in aliquibus motetis et rondellis utramque perfectionem et prolotionem maiorem scilicet et minorem continentibus sufficienter sis edoctus et tunc sine aliqua difficultate artem istam cum gaudio perficies.

Gratias igitur ago cum iocunditate spiritus omnium Salvatori Domino nostro Jesu Christo, qui mihi gratiae suae influentiam dignatus est contulisse, per quam artem sive doctrinam saepe dictando merui producere ad effectum. Omnibus et singulis ipsam intuentibus benigne et humiliter supplicando, quatinus, si in ea quid reprehensibile minus veniae dixisse quam debuerim reperuerit, supportare dignetur quid insipientiae meae, scientes hanc non causa honoris magisterii seu alicuius excellentiae me fecisse, immo verius copulasse dicta quorundam praedecessorum meorum in ea subtiliter inserendo, sed tamen ex intimae dilectionis affectum caritate perfecta quam iuxta praeceptum Domini debemus ad invicem obtinere. Ad cuius sermonem cum psallentes consonanter diebus continuis intentione qua decet insistimus a peccatis omnibus absoluti post decessum huius vitae miseriam ante conspectum divinae maiestatis representari mereamur in regno celorum quae nobis concedat ille qui est benedictus in secula. Amen.

Explicit compendium de discantu mensurabili compilatum a fratre Petro dicto Palma ociosa oriundo de Bernardi Villa in Pontino monacho ecclesiae sanctae Mariae Caricampi Cisterciensis ordinis Ambianensis diocesis anno ab incarnatione Domini nostri Jesu Christi 1336°.

who wishes to attain perfection in this noble and joyful discipline, that before you occupy yourself with the aforesaid flowers, you should be sufficiently instructed with the help of some treatise of measurable music that discusses its different notations, and of some motets and roundels that demonstrate the two perfections and major and minor prolotion, and then you shall be able to perfect that art with joy and without any difficulty.

Therefore with joyfulness of spirit I give thanks to the Savior of all, Our Lord Jesus Christ, who has deigned to bestow on me the influence of his grace, by which I have so often endeavored to realize this treatise or doctrine by dictating it. I kindly and humbly entreat all who carefully read it, that, if someone has found in it something blameworthy that I have said less elegantly than I should have, some of my foolishness be tolerated, since they know that I have made this not for the sake of the honor of office or some other distinction, but have more truly combined the sayings of certain of my predecessors, subtly planting them here, inspired by the perfect charity of intimate love which according to the Lord's teachings we must exercise to one another. To his Word we stand, with the intention we owe, along with those singing consonantly day after day. May we deserve to be present, after the passing from the misery of this life, in the reign of the heavens, absolved from all sins, before the sight of the divine majesty, which he who is blessed for ever may grant us. Amen.

Here ends the compendium of measurable discant compiled by Brother Peter called Palmoiseuse born in Bernaville in Ponthieu, monk of the church of St Mary of Cherchamps of the order of Cistercians in the diocese of Amiens, in the year of the incarnation of our Lord Jesus Christ 1336.