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THE SOURCES
FOR THE *DECLARATIO MUSICE DISCIPLINE*
OF UGOLINO OF ORVIETO (1)

Ugolino di Francesco Urbevetano (1385?-1457), one time Archpresbyter of Forlì, has long been known to students of the history of music and of musical theory in particular as one of the outstanding figures of the fifteenth century. The importance of his *Declaratio Musice Discipline* cannot be underestimated, for it is a major work for a clear comprehension of the theoretical position of his own time and that of the immediately preceding late fourteenth century.

In view of its obvious value, it is surprising that no attempt has been made until now to present any sort of critical and scholarly edition of the *Declaratio*. Until now, almost all references to his masterpiece have been drawn from short excerpts printed by various musicologists, the most extensive being those presented by Adrien de la Fage in 1864 (2). These excerpts generally suffer from their inherent brevity and their dependence upon only one manuscript, Casanatense 2151, for their text. It is no wonder that there is an almost complete misunderstanding of the scope of the *Declaratio*, as well as its purpose, for no one, in modern times, has taken the

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(2) Cf. A. DE LA FAGE, *Essais de Diphthérogaphie Musicale*, Paris 1864, pp. 116-166; G. PIETZSCH, *Die Klassifikation der Musik von Boethius bis Ugolino von Orvieto*, Halle 1929.

trouble to refer to the original sources, the manuscripts; instead, all writers have relied upon these fragments and condensations made by others. An authoritative edition of the *Declaratio* has long been needed.

It is, therefore, with some pride that the author announces the forthcoming publication of the complete *Declaratio* of Ugolino under the auspices of the American Institute of Musicology. It will be based on readings from all of the known manuscripts and will be, so the editor hopes, definitive.

The original edition of the *Declaratio* was prepared for the degree of Doctor of Philosophy in Yale University in 1954 and was based on the collation and examination of six manuscripts (3). Further research in Italy during the academic year 1956-1957 turned up four others, all of whom will be taken into account in the preparation of the final text (4). Due to special circumstances, explained further on, certain ones will not be included in the final text, but information on these will be supplied.

These ten manuscripts are:

B Bressanone, Museum Diocesenum Brixinense, D 21.

Folio, 287 × 205 mm., X plus 190 ff., paper (5).

Literature: F. X. HABERL, *Bio-bibliographische Notizen über Ugolino von Orvieto*, in « Kirchenmusikalisches Jahrbuch », X (1895), p. 48.

- ff. 1 In nomine sancte et individue trinitatis amen. Declaratio musice discipline Ugolini Urbevetani Archipresbiteri Ferrariensis. Liber primus incipit. Potentiarum anime...
- ff. 187' ...Et de musica plana sufficiat ibi dicta. Bonitati aeternae Aqua hec et cuncta Bona procedunt. Sit laus et gloria sempiterna. Amen. Nicola Andree de Urbino scripsit MCCCCLXXXVIII Die XXIII Octobris.

(3) A condensation of the introduction to the dissertation has been published: A. SEAY, *Ugolino of Orvieto, Theorist and Composer*, in « Musica Disciplina », IX (1955), pp. 111-166. A further article, to bring the material up-to-date, will appear in the same journal, vol. XI.

(4) The valuable study of P. REGGIANI, *Ugolino di Francesco Urbevetano*, in « Studi Romagnoli », VI (1955), pp. 285-294, was of invaluable assistance in my search.

(5) My deepest thanks go to Dr. Karl Wolfgruber, director of the Museum Diocesenum Brixinense, Bressanone, who so kindly furnished me with the details concerning the manuscript.

B contains only Book I of the *Declaratio*. Haberl (6) has suggested that it is a copy of F, to be examined later. Careful collation of the manuscript with the other, however, shows that it has no relation with F, but is one of the group including O, T and FL. It is perhaps the best representative of this group.

- L London, British Museum, add. 33519.
Quarto, 110 ff., paper.

Literature: A. CARETTA, L. CREMASCOLI and L. SALAMINA, *Franchino Gaffurio*, Lodi 1951, pp. 117-118.
Catalogue of Additions to the British Museum in the Years MDCCCLXXXVIII-MDCCCXCIII, London 1894, pp. 39-40.

- ff. 5 Declaratio Musice Ugolini Urbevetanis... Potentiarum anime nobilissima...
ff. 109' ...Huius autem fide secunde divisionis demonstratio est hoc.

L contains a small portion of Book I of the *Declaratio*, as well as of Books IV and V. The manuscript is of particular interest as it was at one time in the personal library of Franchino Gaffurio, the celebrated Milanese composer and theorist of the late fifteenth and early sixteenth centuries. As a result, it contains many annotations and glosses in his hand, all casting light upon the radical changes taking place in musical theory at that time.

- O Oxford, Bodleian, Canonici Misc. 42.
Quarto, 188 ff., paper.

Literature: HENRY COXE, *Catalogi Codicum Manuscriptorum Bibliothecae Bodleianae*, Pars tertia, Oxonii 1854, p. 462.
FALCONER MADAN, *A Summary Catalogue of Manuscripts in the Bodleian Library at Oxford*, vol. IV, Oxford 1897, pp. 313-314.

- ff. 1 Yhs / In nomine sancte & individue trinitatis. Amen. Declaratio musice discipline... Liber primus incipit. Potentiarum anime nobilissime noscitur...
ff. 185 ...Et haec de musica plana sufficiant ibi dicta. Le petit Basque.

(6) HABERL, op. cit., p. 48.

The Oxford manuscript, once part of the famous Canonici collection, contains only Book I of the *Declaratio*. It was probably copied in the late fifteenth century, for its scribe, « Le petit Basque », is known to have lived in or near Florence at that time (7). The end of the manuscript includes three compositions, all anonymous and for two voices.

R₁ Rome, Casanatense, Ms. 2151 [olim C. II 3].
Folio, 318 × 228 mm., 345 ff., parchment.

Literature: F. X. HABERL, *Bio-bibliographische Notizen...*, in « Kirchenmusikalisches Jahrbuch », X (1895), pp. 46-48.

ADRIEN DE LA FAGE, *Essais de Diphthéographie Musicale*, Paris 1864, pp. 116-166.

JOHANNES WOLF, *Geschichte der Mensuralnotation*, Leipzig 1904, vol. I, pp. 339-340.

ff. 2 Musica magistri Ugolini de Orvieto. Potentiarum animae...
ff. 337 ...huius autem divisionis demonstratio est haec.

R₁ is one of the two complete texts of the *Declaratio*. It also includes at the end two complete compositions by Ugolino, *Si vi-dear* and *L'alta virtute*, as well as one voice of a third, unfortunately now without its accompanying voice or voices, *Chi solo* (8). The beginning is also mutilated, for at least three folios disappeared before the eighteenth century. These missing folios at the beginning were replaced from the version given in another manuscript. The copyist, however, was not versed in Latin and these opening folios are completely corrupt and incorrect.

This manuscript has been the major source of our information on Ugolino up to the present time, possibly because of its completeness. It was, at one time, the property of Baini, the celebrated biographer of Palestrina.

R₂ Rome, Vatican, Rossiano 455 [olim IX 145].
Folio, 328 × 230 mm., 249 ff., parchment.

(7) He is named in Firenze, Bibl. Naz. Cent., Magliabecchiana, XIX, 176.

(8) This music has been transcribed by the author and appears at the close of the MD article mentioned earlier.

- Literature: EDUARD GOLLOB, *Die Bibliothek des Jesuitenkollegiums in Wien XIII (Lainz) und ihre Handschriften*, in « Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien », (Phil.-Hist. Klasse), Band 161, Abh. 7, Wien 1909.
 F. X. HABERL, op. cit., p. 48.
 C. SILVA-TAROUCA, *La Biblioteca Rossiana*, in « La Civiltà Cattolica », anno 73° (1922), I, p. 330.
 HANS TIETZE, *Die illuminierten Handschriften der Rossiana in Wien-Lainz*, Leipzig 1911, pp. 127-128.

- ff. 1 Tractatus seu declaratio... Potentiarum anime nobilissima...
 ff. 249 ...removeatur 8 ad 6 remanet sexquioctava proporcio 9 ad 8.

R_2 is of particular interest through the elaborate character of its illuminations (9). It contains complete texts of Books I through IV of the *Declaratio*, plus one chapter (Cap. XXXI) of Book V, inserted in the middle of Book IV. In all probability, the manuscript was copied in 1460 or thereabouts in either Verona or Mantua.

The codex was, at one time, in the possession of Giovanni Francesco de Rossi, the celebrated Italian book collector.

- R_3 Rome, Vatican, Lat. 5324.
 Quarto, 72 ff., paper.

- Literature: EDMOND DE COUSSEMAKER, *Histoire de l'harmonie au moyen âge*, Paris 1852, p. 219.
 F. X. HABERL, op. cit., p. 48.

- ff. 1 Incipit liber secundus declarationis musice discipline, et cetera. Homo dicitur esse...
 ff. 72' ...removeatur 8 ad 6 remanet sexquioctava 9 ad 8. Finis.

This codex contains all of Books II and IV, with a short opening fragment of Book III. It seems to have been copied in northern Italy in the late fifteenth century, but there is no other evidence than that of the paleographic situation. The manuscript shows signs of haste and carelessness in the copying, for there are many obvious errors which have not been corrected.

(9) REGGIANI, op. cit., p. 289, reproduces the opening folio of this manuscript.

- R₁ Rome, Vatican, Urb. lat. 258 [olim 1065].
Folio, 312 × 215 mm., XII plus 362 ff., parchment.

Literature: COSIMUS STOMAJOLO, *Bibliothecae Apostolicae Vaticanae Codices Manuscripti Recensiti...*, *Codices Urbinates Latini*, Romae 1902, vol. I. pp. 243-244.

- ff. 1 In nomine sancte et individue trinitatis... Potentiarum anime nobilissima...
ff. 360' ...Huius autem divisionis demonstratio est haec. Deo gratias.

R₂ is the second complete manuscript of the *Declaratio*, containing all five books and the *Tractatus Monochordi*. It is an exceptionally fine copy, showing extreme care and precision in the copying. There are few corrections in the text.

- T Torino, Biblioteca Nazionale, Cod. G. IV. 31.
Folio, 97 ff., paper.

Literature: ATTILIO CIMBRO, *Catalogo delle Opere Musicali... Città di Torino, R. Biblioteca Nazionale*, Parma 1928, p. 5.
GIUSEPPE MAZZATINTI, *Inventari dei Manoscritti delle Biblioteche d'Italia*, XXVIII (Torino), Firenze 1922, p. 109.

- ff. 1 Declaratio musice discipline Ugolini Urbevetani... Potentiarum anime...
ff. 35 ...talium troporum commixturam agnoscet.
...

The Torino manuscript is incomplete, containing only the first 53 chapters of the *Declaratio*. The rest of the manuscript is given over to Boetius. At the end of the codex there is an as yet unidentified composition, without composer or text. The condition of the manuscript is poor, since it is one of those damaged by the disastrous fire of the night of 25-26 January 1904. As a result, much of the text is illegible.

- F Florence, Biblioteca Nazionale, Magliabecchiana, XIX, 36.
Folio, 100 ff., parchment (10).

Literature: GAETANO GASPARI, *Catalogo della Biblioteca del Liceo Musicale di Bologna*, Bologna 1890, vol. I, p. 262.

F. X. HABERL, *op. cit.*, p. 48.

ff. 1 Potentiarum anime nobilissima...

ff. 73' ... Ego autem in medio vestrum sum qui ministrat [*cum notis*].
...

F is not a part of the text tradition, for it seems to have been completely revised in accordance with the teachings of John Hothby, an English theorist of the late fifteenth century who spent much of his life at Lucca. There are numerous simplifications and changes of words, none of which belong to the text tradition.

The remainder of the manuscript is given over to other treatises by Hothby, Guido of Arezzo and Odo of Cluny. From its contents it can be deduced that the manuscript was copied out shortly after 1472.

In view of the place of F outside the text tradition, it cannot be used in the establishment of a critical text of the *Declaratio* and, therefore, will not be included.

FL Florence, Bib. Mediceo-Laurenziana, Conv. sopp. 388.

Quarto, 133 × 100 mm., 79 ff., paper.

Literature: None at present.

ff. 53 ...
Brevis et universalis regula pro fiendis mutationibus Ugulinus Archipresbyter loquitur. Ex superioribus...

ff. 55 ... ad invicem variando simul ascendunt vel descendunt. Finis.
...

FL contains only one chapter of the *Declaratio*, Chapter XVIII of Book I. The rest of the manuscript includes treatises on music by Marchettus of Padua, de Muris and others, as well as short insertions on medical matters. Several of the treatises are in Italian.

Collation proves that there are, in general, four main groups into which these manuscripts fall. The first includes B, C, T and FL: the second groups R₁ and R₂; the third includes L and R₃,

(10) The Bologna manuscript, Conservatorio B.5, is a copy of this codex, made in 1766.

(11) Cf. SEAY, *op. cit.*, pp. 141-143.

although the closeness in the relation is obscured by the general air of carelessness in the copying of R_3 ; the fourth group takes in only R_4 , F lies definitely outside the text tradition, although it is probable that it was derived from R_1 .

The major manuscripts for the establishment of the text are B , L , R_1 and R_4 , for they all seem to be quite careful copies of their sources. It is unfortunate that both B and L are incomplete, for their texts have been carefully made. Luckily, both R_1 and R_4 are good texts, in addition to their completeness.

With the publication of the *Declaratio*, there will be, for the first time, an opportunity to see at last the full scope of the work of one Forlì's most distinguished citizens, Ugolino. Such recognition has long been due, not only to the musicological interest of his work, but also to the importance of his achievement in the whole field medieval thought.

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