

A BIBLIOGRAPHIC STUDY OF MICROFILM
HOLDINGS IN THE MUSIC LIBRARY
AT THE UNIVERSITY OF VICTORIA

by

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B.Mus., University of British Columbia, 1965

A THESIS SUBMITTED IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department

of

Music

We accept this thesis as conforming
to the required standard

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UNIVERSITY OF VICTORIA

April 1976

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ABSTRACT

The object of this study is to provide ready access to material in the filmed music MS collection of the McPherson Library; to demonstrate detailed knowledge of these MSS, as well as the secondary sources and relevant bibliographic material; and to show general knowledge of the repertory contained in this collection. The method of approach was first to examine the RISM MS descriptions to ascertain standard format and style and then to research the following sources (in order) for pertinent information: 1) general standard encyclopaedias and dictionaries; 2) specific bibliographies and catalogues; 3) indexes to masters' theses, doctoral dissertations and festschriften; 4) indexes to periodicals and journals and 5) individual volumes on special subjects related in any way to the period of music in question. Part I, a chapter on music forms of the Renaissance, discusses common sacred and secular forms as especially found in the present

collection of microfilm. In Part II, the descriptions of the MSS provide the following information (if available) in this order:

Thesis entry number of the MS, the city, the library, the MS number (newest, then the former), the sigla or abbreviations used by musicologists beginning with the most standard abbreviation

Reel number (in the microfilm library)

Card Catalogue number

Source where the McPherson Library obtained the film

RISM number

Number of folios;

and in paragraph form:

1. City or area of origin of the MS
2. Date when the MS was compiled and possibly the name of the compiler
3. Significant history of ownership of the MS
4. Type of notation
5. Layout, microfilm legibility and degree of MS decoration
6. Description of contents, kind of music, number of compositions
7. Thematic index
8. List of contents by titles or first-line text
9. Concordances
10. Facsimile editions
11. List of composers represented, in alphabetical order.

Following Part II is an index to composers represented in the MSS.

The bibliography provided is intended as a working bibliography and includes the thesis abbreviation or siglum for each source and the Library call number, if the work is in the Library.

EXAMINERS' SIGNATURES

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PREFACE

In 1973 the McPherson Library of the University of Victoria purchased a collection of music MSS on microfilm and photocopy under the direction of Dr. C. K. Mather. These holdings include most of the major sources of the music of Guillaume Dufay and they begin a collection that will undoubtedly grow and become a valuable resource of the music library. The microfilm, however, lay uncut, and like the Laborde Chansonnier photocopy, also uncatalogued. One MS on microfilm (Bologna, Conservatorio di Musica G. B. Martini, MS Q 15) was not new and had already been catalogued. The bulk of this material, however, remained physically inaccessible to students and staff. In addition, there was no helpful bibliographical material or detailed descriptions on the individual MSS readily available. This lack of descriptive literature on music MSS and up-to-date cataloguing appears to be common to this university, the University of British Columbia and Simon Fraser University. For example, the January 1974 issue of TRIUL (Tri Universities Libraries) Microform catalogue lists the University of British Columbia music MS holdings on microfilm as follows (see entry no. 146): "Collections of microfilms of European music manuscripts. Microfilm. ca. 300 reels. UBC." No mention is made of any music microfilm at McPherson Library and no specific information is given concerning the names of individual MSS, their dates, location and contents, so that a student might easily find film of a particular MS or pertinent

Information on it. Obviously the TRIUL pamphlet was intended only as a very general catalogue but as such it is insufficient for the needs of the musicologist. Such specific information on the MSS and a bibliography on each seem at least to meet minimum requirements for a catalogue of music MSS on microform:

The need for a comprehensive, useful catalogue with bibliography first suggested this present project but the project itself also promised valuable experience in the research of early music MSS and in the procedures of compiling an annotated bibliographic catalogue of a specified collection. This kind of work is common enough and has led many musicologists on to future studies of formerly uncharted territories. The object of this study is to provide ready access to material in the filmed music MS collection of the McPherson Library; to demonstrate detailed knowledge of these MSS, as well as the secondary sources and relevant bibliographic material; and to show general knowledge of the repertory contained in this collection.

Research on this collection began with reference to such standard catalogues of MSS as Répertoire Internationale des Sources Musicales (RISM) to determine what information was required in the description of each MS. The following format was decided upon and the information is presented (where obtainable) in the present order in each MS description:

Thesis entry number of the MS, the city, the library, the MS number (newest, then the former), the sigla or abbreviations used by musicologists beginning with the most standard abbreviation

Reel number (in the microfilm library)

Card Catalogue number

Source where the McPherson Library obtained the film

RISM number (only one of the twenty-four MSS is currently catalogued in RISM)

Number of folios.

The following information is given in paragraph form:

1. City or area of origin of the MS
2. Date when the MS was compiled and possibly the name of the compiler
3. Significant history of ownership of the MS
4. Type of notation
5. Layout, microfilm legibility and degree of MS decoration
6. Description of contents, kind of music, number of compositions
7. Thematic index
8. List of contents by titles or first-line text
9. Concordances
10. Facsimile editions
11. List of composers represented, in alphabetical order.

A working bibliography for each MS is listed at the end of each description.

A common procedure was followed in obtaining bibliographical information on each MS. First, standard reference works which contain descriptions and bibliographies were consulted. These included RISM's two-volume catalogue of fifteenth- and sixteenth-century MSS and such music encyclopaedias and dictionaries as Musik in Geschichte und Gegenwart (MGG), Grove's Dictionary of Music and Musicians (fifth edition) and Harvard Dictionary of Music (second edition). Each of the last three sources was investigated under such headings as the name of the MS or,

primarily in the case of MGG, under the name of the city where the MS is located. Much basic bibliography and information on many MSS were found in these sources alone. Other sources which contained helpful descriptions of specific MSS were also consulted, such as the Deutsches Musikgeschichtliches Archiv catalogues from which much of the microfilm was ordered, and two standard works on music notation, Johann Wolf's Handbuch der Notationskunde and Geschichte der Mensural-Notation von 1250-1460. Next, specialized bibliographies of music and music literature such as Viola Hagopian's Italian Ars Nova Music: A Bibliographic Guide to Modern Editions and Related Literature and Sydney Charles's A Handbook of Music and Music Literature in Sets and Series were researched. The indexes to masters' theses, doctoral dissertations and musical fest-schriften also proved valuable. These included Dominique-René De Lerma's A Selective List of Masters' Theses in Musicology, Cecil Adkins's Doctoral Dissertations in Musicology and Walter Gerboth's An Index to Musical Festschriften and Similar Publications. A major research tool was the Music Index, which provides an index to articles and book reviews in some 225 periodicals, and another index to periodicals, Répertoire International de la Littérature Musicale (RILM). After perusing these sources it was primarily a matter of searching through individual volumes on special subjects related in any way to the music, the composers and the notation of the period in question. These works included, for example, Gustave Reese's Music in the Renaissance, Charles Hamm's A Chronology of the Works of Guillaume Dufay Based on a Study of Mensural Practice,

Ars Nova and the Renaissance: 1300-1540 (The New Oxford History of Music), Willi Apel's The Notation of Polyphonic Music: 900-1600 and Suzanne Clercx's Johannes Ciconia: un musicien liégeois et son temps. In all the above sources, except for catalogues, encyclopaedias or dictionaries where the MS or city where it is located might have a whole article or description on it, it was thought best to consult the index under "Manuscripts" or under the individual MS names, then check the references. Where no specific index was available, as in the indexes to theses, dissertations and festschriften, and the Music Index and RILM, it was necessary to search page by page under categories applicable to this thesis. In Music Index, for example, these categories included "Manuscripts" and "Renaissance." Checking references from the index also resulted in finding useful material in footnotes, either descriptions or bibliography.

For every source used or considered particularly valuable although perhaps not available at present, the publication data was entered on a card and filed under the individual MS and in the general bibliography. Pertinent descriptive details taken verbatim from the source were often included on the card. As a list of composers was completed for each MS, the names as spelled in the MSS were written on separate cards followed by the entry number of each MS containing music by this composer. Variant spellings were given in parentheses, the composer's name being indexed under the most common spelling. This information was then used for compiling the Index of Composers.

To avoid unnecessary duplication of publication data, each source included in the general and specific bibliographies was given an abbreviation consisting of the last name of the author plus the first letters of the first two proper nouns, or in the case of foreign languages, the first letters of the first two words, or a combination of letters that avoided duplication. For example, the Gerboth work, An Index to Musical Festschriften and Similar Publications, is abbreviated as Gerboth IM. And if the source were an article the letters were enclosed in quotation marks, for example, Bessler "BK" for Heinrich Bessler's article "Bologna Kodex BU" in MGG.

After my initial research was completed, it was necessary to check over the film again to ascertain the kind of notation used in each MS, the layout, the state of legibility and the degree of decoration or illumination.

The completion of the thesis rested in working with the material already gathered and other secondary sources to write a chapter outlining the different musical forms peculiar to the age and most represented in the film collection.

At this point I would also like to express my sincere appreciation for the generous and helpful assistance given me by my two supervisors, Mr. Gordon Rowley, who began this project with me, and Dr. Erich Schwandt, who brought it to its completion.

PART I

MUSIC FORMS OF THE RENAISSANCE

MUSIC FORMS OF THE RENAISSANCE

A discussion of Renaissance music forms in a chapter of this thesis can only hope to summarize¹ the forms characteristic of the period in the Renaissance between the earliest and latest of the twenty-four MSS. This period extends approximately from 1400 to 1550 and is the period involved in this discussion. Even so, the MSS in this collection contain examples of most if not all Renaissance forms and therefore can give us a good picture of the music and common forms of the whole period.

These are easily enough divided into the sacred and the secular. The sacred forms with which we shall deal first originated from the various parts of the Roman Catholic Mass. The items of the Mass are divided primarily into two classifications, the first being the Proper or those items using texts which change according to the particular day, and the second, the Ordinary, of which the parts use the same texts regardless of the occasion.

¹It should be noted that the material presented here is for the most part common knowledge to the musicologist and has been derived from standard sources such as the Harvard Dictionary of Music, 2d ed., rev. and enl., and The New Oxford History of Music. (Hereafter these two sources are cited as Harvard Dictionary and New Oxford History, respectively.) Further information on the forms discussed can be found in such sources.

A second classification divides all the items into those that are sung by the choir and those sung or spoken by the attending priest and assistants. The usual order is as follows: Introit, Kyrie, Gloria, Collect, Epistle, Gradual, Alleluia or Tract, Gospel, Credo, Offertory, Secret, Preface, Sanctus, Canon, Agnus Dei, Communion, Post-Communion and Ite Missa est or Benedicamus Domino. The sung portions of the Proper and Ordinary are naturally more significant to music research. These parts consist of the Introit, Gradual, Alleluia, Offertory and Communion in the Proper, and in the Ordinary they are comprised of the Kyrie, Gloria, Credo, Sanctus, Agnus Dei and the Ite Missa est.

Of further significance is the age and kind of music found in these musical portions of the Proper and Ordinary. The monophonic Gregorian chants and texts of the Proper are much older than the polyphonic compositions of the Ordinary, the items of which (except for the Ite Missa est) were more favoured than those of the Proper after about 1300.² After this time composers turned their attention primarily to the Ordinary where the development of Western polyphony and harmony was to find much growth in the music of Dufay, Dunstable, Binchois, Ockeghem and their contemporaries in the period after 1400. Although traditionally the polyphonic music of the Ordinary has attracted more attention than the music of the Proper, this attitude does not do justice to much beautiful and interesting music of the Proper. Although

²Harvard Dictionary, p. 507.

polyphonic composition of the Proper almost ceased by 1250, in the fifteenth-century Tr 87-92 one finds a resurgence of interest in it in the appearance of 250 settings of the Proper including a number of complete cycles comprised of Introit, Gradual, Alleluia, Offertory and Communion, some of which are attributed to Dufay.³ Given this early historical outline of the Mass structure and its musical and non-musical characteristics one may now examine the common types and characteristics of Mass composition between 1400 and 1550.

As has already been indicated, this was the polyphonic setting of the Ordinary, to which the term "Mass" still refers. Coherence and unity presented a problem, however, in this effort to bind together five different sets of texts in a musical setting, a problem to which several solutions were applied. First attempts to achieving cyclic unity began with the linking together of pairs of Mass movements through the use of the motto beginning (similar musical motif) or a pre-existing tenor of liturgical (or later, secular) origin. The Franco-Flemish composers wrote many paired movements--usually a Gloria-Credo or Sanctus-Agnus--using like head motifs.⁴ The use of a pre-existing tenor to link movements was first developed by the English composers and later imitated and further exploited by the Franco-Flemish school who found it a superior means of achieving structural unity.⁵

³Harvard Dictionary, p. 508.

⁴New Oxford History, vol. 3, p. 203.

⁵New Oxford History, vol. 3, p. 203.

In this method the chant or secular melody is usually presented in the tenor of each movement either in long notes or, as in later examples, in long notes with some short passages of rhythmic imitation. If the pre-existing melody was a plainchant taken from a Gregorian Mass Ordinary, the polyphonic Mass setting is called a Plainsong Mass. However, the more common⁶ form using a pre-existing tenor was what is frequently called a cantus firmus Mass. This form can be found where the cantus firmus is a melody borrowed from liturgical chant or secular melody or else is freely invented. Liturgically based Masses include Lionel Powers's Missa super Alma redemptoris mater, apparently the earliest complete tenor Mass,⁷ and Dufay's Missa Ave regina.⁸ More common in the fifteenth century, as the last type was more common in the sixteenth century, was the Mass based on a secular melody, especially French chansons, as witnessed by the frequent setting of the L'Homme armé tune.⁹

Another form of Mass composition characteristic of the fifteenth and sixteenth centuries was the parody Mass. This Mass form not only utilized musical motives from pre-existing polyphonic compositions but also incorporated whole sections or a number of voice-parts of a polyphonic composition (such as a motet,

⁶Harvard Dictionary, p. 509.

⁷New Oxford History, vol. 3, p. 205.

⁸Harvard Dictionary, p. 509.

⁹Harvard Dictionary, p. 509.

chanson or madrigal) into the body of the work. The re-working of a model composition into another creation did not necessarily follow any standard procedure or method of parody, although in the sixteenth-century parody Mass it was common procedure to include sections from the beginning, middle and end of the model (frequently a motet) in the same relative locations in the Mass. The fifteenth-century parody technique, however, was apparently to use the whole model.¹⁰ An example of a parody Mass based on a chanson by Dufay ("Le Serviteur") is Faugue's (or Ockeghem's?) Missa Le Serviteur.¹¹

Freely invented Masses were also a separate category of Mass forms. These Masses did not use pre-existent material, at least not overtly. Although some are bona fide original compositions, not all cantus firmi were marked, especially after the Council of Trent (1545-63) prohibited the use of secular cantus firmi,¹² and neither are many un-marked cantus firmi which were well known and acceptable then necessarily recognized as such to-day.

Second in importance only to the Mass forms in the period under study is the motet. By 1400 the name already had a history extending back to the early thirteenth century. In this century the motet was characterized by polytextuality and a cantus firmus tenor; in the fourteenth century it was characterized by the

¹⁰ Harvard Dictionary, p. 644.

¹¹ Harvard Dictionary, p. 644.

¹² Harvard Dictionary, p. 509.

extensive use of isorhythm, a repeated pattern of time values first used mainly in the tenor (as in the motets of Machaut) but later in all voices, as found in the motets of Dunstable and Dufay, until about 1430.¹³ These later examples of the isorhythmic motet usually were in three parts with the text in the upper voice (sometimes in the two upper voices).

Polytextuality and the use of a tenor cantus firmus were supplanted about 1400 by a new form that favoured the same text for all voices, and a free style.¹⁴ Examples of this form existed alongside examples of the isorhythmic form until, as indicated, about 1430. After this time, which was the possible birthdate of Johannes Ockeghem, the form of the Renaissance motet was more and more influenced by the composers of the Flemish school of which Ockeghem was the principal figure. Under this new influence the motet became a choral composition for four to six or more voice-parts, using a Latin religious text.¹⁵ The cantus firmus technique was not abandoned completely though, for there are still motets which contain a cantus firmus in long held notes (usually in the tenor) and strangely enough a different text in the principal voice, a trait which reflects back to the polytextuality of the thirteenth-century motet.¹⁶ Motets of Ockeghem

¹³ Harvard Dictionary, p. 543.

¹⁴ Harvard Dictionary, p. 543.

¹⁵ Harvard Dictionary, p. 543.

¹⁶ Harvard Dictionary, p. 543.

and later composers were sometimes divided into three sections called Prima, Secunda and Tertia pars.

The stylistic developments of the Flemish motet were particularly significant and influenced almost all other forms of Renaissance music. The major innovation was the increasing use of imitation which became so pervasive that the style is frequently called "motet-style."¹⁷ The motets of the fifteenth century did not use imitation as much as later motets: Ockeghem and Obrecht used occasional imitation, Josquin used full points of imitation contrasted with sections of different texture (e.g. homophonic, contrapuntal, paired imitation style), but later it was Nicolas Gombert (1490-1556) who fully exploited imitation in his motets.¹⁸

Besides the principal forms of Mass and motet there were several smaller forms common to Renaissance sacred music and found in the collection of MSS under investigation. These are the Magnificat, antiphon, hymn, sequence, lauda, Lamentations and canticle. The Magnificat is the canticle or song of the Virgin of which the biblical text begins "Magnificat anima mea Dominum . . ." (Luke 1:46-55). The verses are twelve in number with the Doxology last.¹⁹ The Magnificat is used in the Office of Vespers in the Roman Catholic service where it consists of

¹⁷Harvard Dictionary, p. 543.

¹⁸Harvard Dictionary, p. 544.

¹⁹Harvard Dictionary, p. 500.

". . . alternating choruses to one of eight toni, recitation chants similar to the psalm tones . . ." ²⁰ along with a Magnificat antiphon, the form of which is discussed shortly. Composers of the fifteenth century such as Dufay, Dunstable and Binchois, who were the earliest to compose Magnificats, set the whole text, including the Doxology, employing one of the Magnificat tones. ²¹ Hence the title includes the tone in which the Magnificat is written. In the latter half of the fifteenth century it was the usual practice to compose the even-numbered verses and alternate these with the odd-numbered verses sung in plainsong, as in the Magnificats of Obrecht. ²²

The antiphon is a term used to describe several kinds of Gregorian chants all of which derive from early antiphonal psalmody. The term first refers to "short texts from the Scriptures or elsewhere, set to music in a simple syllabic style and sung before and after a psalm or canticle." ²³ The word also refers to two other kinds of chant not necessarily used with a psalm or canticle but are "independent songs of considerable length and elaboration." ²⁴ The first group use the antiphons sung on the feast days of Palm Sunday and Purification and during

²⁰ Harvard Dictionary, p. 500.

²¹ Harvard Dictionary, p. 500.

²² Harvard Dictionary, p. 500.

²³ Harvard Dictionary, p. 41.

²⁴ Harvard Dictionary, p. 41.

processions. Their texts are narrative, often depicting the event from New Testament verses. The second group comprise the Marian antiphons: "Alma Redemptoris Mater," "Ave Regina caelorum," "Regina caeli laetare" and "Salve Regina." These are sung at Compline, one for each season of the year. The antiphon also refers to certain chants of the Mass Proper, namely, the Introit, Offertory and Communion, which historically derive from the practice of antiphonal psalmody.²⁵

Although Hymns were composed even before the birth of Christ, only the polyphonic hymn of the fifteenth century should be mentioned here. In general the hymn is a non-scriptural poem where the even-numbered stanzas were sung to chant melody and the odd-numbered stanzas were sung to one polyphonic setting.²⁶ The hymn is homorhythmic and in the polyphonic section the chant melody is usually found in the top part, the other voices largely governed by the dictates of the practice of fauxbourdon. This practice has been described as follows:

Historically and properly, fauxbourdon is a 15th-century French technique of composition in which a plainsong melody transposed to the upper octave is notated together with a singer doubling the melody at the lower fourth throughout²⁷

²⁵Harvard Dictionary, p. 42.

²⁶Harvard Dictionary, p. 397.

²⁷Harvard Dictionary, p. 309.

Gustave Reese²⁸ and E. Trumble²⁹ have both pointed out that the middle part, however, was not really extemporized since it followed a strict practice of duplicating the treble at the fourth below. Examples of hymns of this type may be found by Dunstable ("Ave maris stella") and by Dufay, who wrote a cycle of twenty-one hymns.³⁰ After approximately 1500 a new form emerges in a cycle of hymns found in the Codex Capella Sixtina 15, where a new polyphonic setting is given each of the alternate stanzas, using the same cantus firmus; this form then remained standard for about two hundred years.³¹ The parts of the day when hymns are usually sung are at Vespers and Compline.

Another distinct Renaissance form was the sequence, again a form whose origins are found well before 1400. Sequences, it is generally agreed, began as long melismas after the word "Alleluia." These melismas were later underlaid with text, possibly to facilitate the memorization of the long melodies. The texts used were " . . . long poems in a free style, usually in the form a, b b, c c, d d, . . . j j, k; that is, they begin and end with a single line (a, k) between which are a number (four to ten or more) of double-line stanzas."³² The melodies

²⁸Gustave Reese, Music in the Renaissance, (New York: W.W.Morton & Company, Inc., 1959), 64, (hereafter cited as Reese, Renaissance).

²⁹E. Trumble, Fauxbourdon, 3 vols. (Assen: Royal Van Gorcum [Institute of Medieval Music], 1959), 1:22.

³⁰Harvard Dictionary, p. 397.

³¹Harvard Dictionary, p. 397.

³²Harvard Dictionary, p. 764.

follow the same pattern as the text with one line at the beginning and the end, and repeated lines for each of the double stanzas.³³

These were the essential characteristics of the sequences of the ninth and tenth centuries. Two later periods of development revealed a progressive trend towards making the versification more regular, the lines more equal in length, and the meter strictly poetic, ending with the rhymed sequence of the twelfth century.³⁴ Such sequences existed in increasing numbers until the Council of Trent which, because of the threat to the established repertory of Gregorian chant, abolished all but four sequences. These were "Victimae paschali laudes," an Easter sequence; "Veni Sancte Spiritus," a sequence for Whitsunday; "Lauda Sion," a sequence for Corpus Christi and a sequence for the Requiem Mass, "Dies irae." A fifth sequence was added in 1727--this was Jacopone da Todi's "Stabat Mater"; "Laetabundus," a Christmas sequence, is another still used by the Dominican monks.³⁵ Both Dufay and Dunstable made a number of settings of these sequences in alternatim form (alternation between plainsong and polyphonic sections): Dufay wrote the three settings "Victimae paschali," "Laetabundus" and "Veni Sancte Spiritus," and Dunstable contributed two settings of "Veni Sancte Spiritus."

³³Harvard Dictionary, p. 764.

³⁴Harvard Dictionary, p. 465.

³⁵Harvard Dictionary, p. 765.

The lauda is another form whose whole history spans many centuries, beginning in the thirteenth century and continuing through the nineteenth. It is customarily regarded as a hymn of praise and devotion in the Italian language, a form which played a large part in the religious life of Italians during that long period. The origins are found in the early thirteenth century when it was customary to sing devotional songs in front of the statue of the Virgin Mary; these songs became known as laude by the Italians and the people who formed special fraternities to sing them were called laudesi.³⁶

Such songs are monophonic; the text follows the pattern of a refrain poem which consisted of "several (two to ten or more) stanzas (S) of four or six lines each, alternating with a refrain (ritornello, R) of usually two lines: R S R S . . . S R."³⁷

Both refrain and stanza are provided with music in schemes that vary considerably, including the pattern of the French virelai or Italian ballata: A b b a (A).³⁸ The lauda is found in the fifteenth century as a monophonic or a polyphonic (two- to four-part) composition in a simple homorhythmic style similar to the frottola.³⁹

³⁶ Reese, Renaissance, p. 80.

³⁷ Harvard Dictionary, p. 463.

³⁸ Harvard Dictionary, p. 463.

³⁹ Harvard Dictionary, p. 464.

Two minor forms remain to be mentioned--the Lamentations and the canticle. The form called the Lamentations is music set to the Lamentations of Jeremiah. They are sung, in Roman Catholic ritual, "in place of the three lessons, during the first Nocturne of Matins on Thursday, Friday, and Saturday of Holy Week, in a simple recitation tone."⁴⁰ The text contains a characteristic feature in that the verses are numbered by Hebrew letters. During the late fifteenth century Lamentations were set polyphonically in a homorhythmic style except for the Hebrew letters, whose settings were frequently more elaborate.⁴¹ The last form to be mentioned here is the canticle. Essentially this form was a biblical text like a psalm but found outside the Book of Psalms. Canticles are categorized as cantica majora if the text is from the New Testament and cantica minora if found in the Old Testament. The four cantica majora are sung at Vespers, Lauds and Compline whereas the cantica minora, of which there are fourteen, are all sung at Lauds.

The secular forms in use between 1400-1550 are not as many as the sacred yet were distinct and exerted their own influence on the musical life of the time. Those that appear in the MS collection are the chanson, ballade, rondeau, bergerette, virelai, ballata, villancico, caccia and madrigal. The chanson

⁴⁰Harvard Dictionary, p. 462.

⁴¹Harvard Dictionary, p. 462.

specifically refers to the fifteenth- and sixteenth-century polyphonic French form whose features were characterized by four- and five-part writing, duple meter and an imitative contrapuntal style from about the end of the fifteenth century until the end of the sixteenth. The French chanson of this time did not employ one of the formes fixes (ballade, rondeau and virelai) but rather was through-composed or used other repeat forms. Examples of repeat forms used included A B A, A A B, A A B C C and A B A' C A". A special trait of the chanson was the use of repeated notes in the initial subject.⁴²

The French ballade was one of the fourteenth-century formes fixes still found in the first half of the fifteenth century in the works of Cordier, Cesaris, Arnold de Lantins, Dufay and Binchois. The text has three seven- or eight-line stanzas, the last one or two lines of each stanza forming a refrain. Therefore the form of the stanza is either a b a b c d E or a b a b c d E F (capital letters indicating the refrain) or musically A A B with A music consisting of poetic lines a and b and B the remaining lines.⁴³

The Italian ballata was again a principal secular form of fourteenth-century Italian music, found in fifteenth-century MS collections. It is generally considered the Italian counterpart of the French virelai or chanson balladée. The text of the

⁴² Harvard Dictionary, p. 145.

⁴³ Harvard Dictionary, p. 71.

ballata is comprised of a refrain (ripresa) and usually three stanzas which alternate with the refrain as in R S¹ R S² R S³ R or in a shorter version R S¹ S² S³ R. The stanza consists of two feet (piedi) of the same versification and a turn (volta) which has the same structure as the ripresa. The ripresa and one piede sometimes consist of two lines and sometimes the ripresa has three and the piede two lines. Musically the form can be shown as follows:

<u>ripresa</u>	<u>stanza</u>	<u>ripresa</u>
	<u>piedi</u>	<u>volta</u>
A	b b	a
		A etc.

and modern editions usually show the musical form in this manner:

: A	: : B	:
1. 5.	2.	
4.	3.	

The form is found in two or three parts.⁴⁴

The Spanish villancico has characteristics almost identical with the Italian ballata. A form of the fifteenth and sixteenth centuries, the poetry is concerned with idyllic or romantic subject material written in several stanzas alternating with a refrain. The refrain was called estribillo and the stanzas copla, which were in turn divided into mudanza and vuelta in the same manner that the Italian ballata stanza was divided into piedi and volta. The following scheme shows the musical and textual form and indicates a lack of similarity of the rhyme scheme

⁴⁴ Harvard Dictionary, p. 72.

and musical form found in both the villancico and ballata.⁴⁵

<u>estribillo</u>	<u>copla</u>	<u>estribillo</u>	<u>copla</u>		
	<u>mudanza vuelta</u>		<u>mudanza vuelta</u>		
music: A	b b	a	A	b b	a
text: a a	b b	b a	a a	bb	b a etc.

In the fifteenth- and sixteenth-century Spanish song collections (called cancioneros) the name villancico usually refers to the type of song which uses an asymmetrical rhyme scheme; the canción, on the other hand, refers to the symmetrical type.⁴⁶

The villancico typically appears in the cancioneros as a three- or four-voice composition and is written either in a fairly elaborate contrapuntal style or a simpler chordal style.⁴⁷ The form was frequently written as a solo song with lute accompaniment or with accompaniment of two or three instruments.⁴⁸

The virelai, or chanson balladée, another of the formes fixes, again uses almost the identical structure as the ballata and villancico. It has three stanzas alternating with a refrain and each stanza starts with one to three or more rhyming lines and ends with lines rhyming the same as the lines of the refrain. Thus the form of the text and music can be diagrammed as follows:

⁴⁵ Harvard Dictionary, p. 903.

⁴⁶ Harvard Dictionary, p. 915.

⁴⁷ Harvard Dictionary, p. 903.

⁴⁸ Donald Jay Grout, A History of Western Music (New York: W.W.Norton & Company, Inc., 1960), p. 194.

	R	S ¹	R
Text:	a b	c c a b	a b
Music:	A	b b a	A

so that musically the form is depicted by

A b b a A b b a A b b a A b b a A.

In modern editions the musical structure of the virelai is represented thus:

A	: B	:
1. 5. (refrain)	2.	
4.	3.	

There are customarily two different endings for 2 and 3, called ouvert and clos. Although basically a fourteenth-century form used extensively by Machaut, it still makes its appearance in the fifteenth century, for example, in the music of Dufay, Ockeghem and Busnois.⁴⁹

The rondeau was the third of the formes fixes and was first used extensively in the thirteenth century. At this time the rondeau poem consisted of eight short lines in which the first, fourth and seventh lines were the same and the second and eighth lines were also the same. Therefore a refrain is created in the first two lines, half a refrain in the fourth and the whole refrain again at the end. Music was composed only for the refrain so that a musical representation of the form would be written thus, (capital letters indicating the refrain): A B a A a b A B.

The fourteenth and fifteenth centuries saw the refrain expanded to

⁴⁹ Harvard Dictionary, p. 915.

include three, four or five lines, yet the musical form did not change. The rondeau was composed both monophonically and polyphonically. Polyphonic rondeaux, usually for voice and two instrumental parts, were composed in the fifteenth century by Dufay, Binchois, Hayne van Ghizeghem, Busnois, Ockeghem and many others, and was the most popular of the formes fixes to be used after 1400.⁵⁰

Another form closely related to the rondeau is the bergerette of which there are several found in the Laborde Chansonnier under the generic name of chanson. The rondeau is characteristically found in one opening with the superius and full text on the left and the remaining parts with text incipits on the right. The first stanza is underlaid while the rest of the stanzas are found at the bottom under the music. Bergerettes, however, are notated on two openings and, although the layout is essentially the same as above, there is one less stanza at the bottom of the left side of the first opening. The second stanza is found with new music on the left side of the second opening, and the word "residuum," meaning "continued," is written at the top of each side of the second opening. Finally, the second stanza is divided into two equal halves, the second of which is placed under the first, and both underlay the music on the left side of the opening.⁵¹

⁵⁰Harvard Dictionary, p. 739.

⁵¹Robert W. Linker and Gwynn S. McPeck, "The Bergerette Form in the Laborde Chansonnier: A Musico-Literary Study," Journal of the American Musicological Society 7 (Summer 1954): 113-20.

The caccia (meaning "chase") was an Italian fourteenth-century form of poetry and music in which the text concerned itself with hunting and fishing scenes or similar situations full of action. Musically the form is a strict two-part canon, the second part following six or more bars after the first. A ritornello follows which is itself sometimes canonic. A slower-moving part (non-canonic) was also added below the two-part canon. Caccia composers include Magister Piero, Giovanni da Cascia, Jacopo da Bologna, Landini and others.⁵²

The term "madrigal" refers to two basically different forms, the fourteenth-century Italian madrigal and the sixteenth-century Italian madrigal, with other similar derived forms from other countries (e.g. the English madrigal) also using the name. The form relevant to this discussion is that of the fourteenth-century madrigal which appears in a number of MSS in this predominantly fifteenth-century collection. Poetically the madrigal consisted of two or--less often--three strophes of three lines each, followed by a rhymed two-line ritornello. Two lines of each strophe are rhymed. The text deals with love or the pastoral scene, and colourful imagery of birds, animals or reptiles often symbolizes the eternal quest for love by man and woman. Musically the madrigal was composed in two or three parts; the strophes used the same music but new music was given the ritornello. Thus the eight-line madrigal has the musical form of a a b and the eleven-line madrigal,

⁵²Harvard Dictionary, p. 117-18.

a a a b. Composers of the generation of Jacopo da Bologna and Giovanni da Cascia wrote madrigals but the form was superseded in the last half of the fourteenth century by the more popular ballata. The style can be described as chordal with ornamentation.⁵³

These sacred and secular forms represent the most commonly found forms of the Renaissance and certainly those found in this MS collection. There may be other forms used but these are either minor in importance or can be considered derivations or variations of those mentioned above.

⁵³Harvard Dictionary, p. 497.

PART II

DESCRIPTIONS OF THE MANUSCRIPTS

1. BERLIN, Kupferstichkabinett MS 78. C. 28 (BerK)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsche Musikgeschichtliches Archiv Kassel
Katalog 4: 1/1701

RISM:

NUMBER OF FOLIOS:

This MS dates from the beginning of the sixteenth century (Wolf HN, 446). It is written in white mensural notation and the voices are scored in choirbook arrangement. Legibility is excellent and the MS is a very ornate and beautiful work with illustrated capitals and decorated borders. It contains three- and four-part chansons with only one composition possessing the beginning of a text--"Le serviteur hault guerdonne" (Wolf HN, 446). The composers are not listed.

Bibliography:

Wolf HN, 446.

2. BOLOGNA, Biblioteca Universitaria, MS 2216 (BU)

REEL NO.:
 CARD CAT. NO.:
 SOURCE OF FILM:
 RISM:
 NUMBER OF FOLIOS: 57

BU is a paper MS which comes from Brescia in Lombardy as indicated in a note left by G. B. Martini in a table of contents he made in the eighteenth century (Besseler "MB," 40). The MS originates from the Dufay-Dunstable period (Besseler "MB," 39), compiled between 1430-40 (NOH 3, 219) and in the eighteenth century was in the possession of "Fr. Trombelli, General of the Regular Canons of the . . . convent of San Salvatore at Bologna" (Besseler "MB," 40). It is written in black mensural notation with some pieces in white (Besseler "MB," 41). The music is scored in choirbook arrangement, the legibility is fair to good and there is some decoration in the capitals. This MS contains polyphonic music and Gregorian plain songs, more specifically, ninety-two examples of mass parts, motets and secular forms such as ballate, rondeaux and virelais (Besseler "MB," 41 and 51). A thematic index can be located in Wolf CM, 199-208. A list of contents of BU is given in Besseler "MB," 51; this table only gives the kinds of pieces (e.g., motets, antiphons, Italian laude, etc.) and the folios where such pieces can be found. A newer and complete list of pieces by titles, folio numbers and composers can be found in Gallo cm, vii-ix. The composers found in

this MS are also listed in Besseler "MB," 47. Besseler also provides the number of compositions attributed to the composer and the folios where they can be found. Moreover, this article gives a valuable list of concordances with BU on page forty-eight. For a facsimile edition of BU, see Gallo cm. A list of composers represented in the MS is as follows: Afat, de Anglia, Frater Antonius de Civitate, Antonius Romanus, Binchois, Ciconia, Dufay, Dunstable, Feragut, Grenon, Grossin, Arnold de Lantins, Hugo de Lantins, Leonel, G. de Merques, Micinella (= Zacharias?), Nicolaus de Capoa, Prepositus Brixiensis, Reson, Do(minicus?) Vala, Oswald von Wolkenstein and Zacharias (?) (Besseler "MB," 47).

Bibliography:

Apel "SM," 799.

Besseler "MB," 39-57.

Besseler "B," 99-101.

Gallo cm, 2 vols. Pt. 1 contains contents by title, including the composer, and facsimilies of the MS. Pt. 2 contains concordances to the MS with transcriptions of certain works, an historical introduction, inventory and transcriptions.

Gallo "Mv," 107-111.

Hagopian IA, 50, 53 n. 42, 60, 83, 130.

Ludvig "GM," 618-19.

NOH 3: 150, 190 n. 2, 219.

Reese MR, 41, 52, 92, 743.

3. BOLOGNA, Conservatorio di musica "G. B. Martini" Biblioteca
MS Q 15 (olim Liceo Musicale 37) (BL)

REEL NO.: 409

CARD CAT. NO.: Microf M1999 BG5 C35

SOURCE OF FILM: Bologna, Civico Museo Bibliografico Musicale

RISM:

NUMBER OF FOLIOS: 238

BL is a fifteenth century MS written between 1430 and 1440 (NOH 3, 219). It is written in black mensural notation and is scored in choirbook arrangement. Legibility is poor to excellent and there are some illuminated capitals. The MS contains the following kinds of music in one to five parts (Van "Im," 234-57): fifteen antiphons, one alleluia, one ballad, one communion, twenty-four hymns, three introits, eleven laude, 144 liturgical fragments, seventy motets, twenty-three isorhythmic motets, one offertory, eighteen rondeaux, one gradual responsory and four sequences (Van "Im," 233-57). There is a complete inventory of the contents giving the composition codex number, folio number, textual incipit, number of voices, species (or kind of music), composer and concordances in Van "Im," 231-57. Composers included in this MS are as follows: Jo. Alani, De Anglia, Benenoit, Jo. Benet (Anglicus), Binchois, Matheus de Brixia, Brasart, Briquet, Bosquet, Cameraco, Nicolaus de Capua, Carmen, Jo. Ciconie, Baudet Cordier, Fr. Antonius de Civitato, G. Du Fay, Iohannes Dunstaple (Anglicus), Feruguti (or Feragut), P. Fontaine (or Fontaine), Jo. Franchos, Jo. Franchois de Gemblaco, Gervasius (de Anglia), Le Grant (Guilheme), Jo. Le Grant, Nicolaus Grenon,

Grosin, Haprose, F. De Insula, Ar. de Lantins, H. de Lantins,
 Leonelle, F. Locqueville, Lovanio, D. Luca, Jo. de Lymburgia,
 Christoforus de Monte, N. Natalis, Passet, Leonell Polbero,
 Ar. de Ruttis, Jo. Rondelly, Johannes Reson, P. Rubeus, Anthonius
 Romanus, Hubertus de Salinis, Johannes de Sarto (or Jo. Sarto),
 Tapisier, Gilet Velut, Jacobus Vide, N. Zacarie and Zacar
 (Van "Im," 231-57).

Bibliography:

Bessler "SM," 167-252.

Clercx JC 1: 67-71.

HD, 799.

Ludwig GMM, 20.

MGG 2: 95-99.

Mischiati "sf," 179-83.

NOH 3: 47, 99 n. 2, 143, 150, 151, 152, 154 n. 6, 156 n. 3, 157 n. 11,
 158, 159 n. 5, 167, 168, 174, 190 n. 2, 195, 203, 219,
 234 n. 7, 235.

Reese MR, 10, 13, 31-33, 35-36, 38-40, 52, 61-62, 64, 91-92.

Van "Im." 231-57. Contains complete inventory, concordances and
 the names of composers.

Wolf GM, 177, 186, 197-98 (description), 213, 328, 340, 343, 347,
 353, 366, 367, 394.

Wolf HM, 329, 353 (incomplete list of composers), 385, 469.

4. BRUSSEL, Bibliothèque Royale de Belgique, MS 5557 (Br 5557)

REEL NO.:

CARD CAT: NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel
Katalog 4: 1/1702

RISM:

NUMBER OF FOLIOS: 136

This MS originates from the Bourgogne chapel in Belgium at the time of the last years of the reign of Philip the Good (1419-67), and the reign of Charles the Bold (1467-77) and his daughter, Marie de Bourgogne (1477-82) (Borren "Im," 69). The music is written in white mensural notation and is scored in choirbook arrangement. The script is in a beautiful, clear hand with excellent legibility; some capitals are also quite decorative. The music contained in this fifteenth-century choirbook is sacred polyphonic music in two to four voices including masses, motets, magnificats and a hymn (Borren "Im," 66-69). Van den Borren (Borren "Im," 66-69) gives a complete index of contents by type and title, with a brief description of each composition, including the composer, if known. Composers represented in this MS are as follows: Busnoys, Dufay, W. ffrye, Cornelius Heyns and Ockeghem (Borren "Im," 66-71).

Bibliography:

Borren "Im," 66-71.

Kenney "Oc," 75-100.

NOH 3: 212 n. 2, 254 n. 4.

Reese MR, 95, 108, 136.

Wolf HN, 447.

5. FIRENZE, Biblioteca Nazionale, MS Panciatichiano 26
(FP, FN, FL, F, Pan)

REEL NO.:
CARD CAT. NO.:
SOURCE OF FILM:
RISM: B/VI/2, 835
NUMBER OF FOLIOS: 109

This MS probably originates from Florence (MGG 4: 401). The main part of the MS was written in the beginning of the fifteenth century with additions being made by different writers at later dates (MGG 4: 401). One of the important sources of fourteenth century Italian polyphony, FP was first noted by A. Bartoli in 1887 in his catalogue of the Codici Panciatichiano (MGG 4: 401). The MS belonged to the collection of codices assembled in the seventeenth century by the Florentine poet and teacher, Lorenzo Panciatichi (MGG 4: 401). Written in black mensural notation with some white mensural notation, the voices are scored in choirbook arrangement; legibility is fair to good and there is no decoration. The collection contains examples of two to three part ballate, madrigals and caccie (HD, 798). A complete thematic index can be found in RISM B/VI/2, 835-96. A comprehensive index of pieces according to first-line texts, including the number of parts, composer and folio number appears in Wolf GM, 245-49. Composers represented in FP include the following: Frater Antonius da Civitate, Bartolino da Padova, Ser. Donato da Firenze, Fr. Egidius, D. Francesco da Firenze, Ser. Cherardello da Firenze, M. Giovanni da Firenze, Guilelmus

de Francia, M. Jacopo da Bologna, Ser. Lorenzo da Firenze,
 Guillaume de Machaut, P. des molins (Ch), Ser. Nicolo da Perugia
 and M. Piero (Wolf GM, 245-49).

Bibliography:

Becherini "AN," 40-56.
 Ellinwood WF, xviii.
 Fischer "Cm," 131-32.
 Fischer Si, 88-90.
 Hagopian IA, 5, 13, 38, 51, 52-53, 82, 83, 86, 88, 90, 93, 98.
 HD, 798.
 LiGotti Ip, 58-59.
 Ludwig GMM, 28.
 MGG 4: 401-5.
 NOH 3: 24, 46, 54, 65, 76.
 Pirrotta PT, 16-17
 RISM II: 835- Contains description, thematic index, composers.
 Schrade WF, 6-7.
 Tauci FA, 23.
 Wolf GM, 244-50.

6. FIRENZE, Biblioteca Nazionale B.R. 229 (Magliabecchi XIX, 59)
(FM 59)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel
Katalog 5: 1/2146

RISM:

NUMBER OF FOLIOS:

This sumptuously illustrated MS originated in Florence probably between 1491 and 1492 for the use of the Braccesi family, perhaps when Florence was celebrating the young cardinal, Jean de Médicis (Bragard "mf," 56). The MS is written in white mensural notation and the parts are scored in choirbook arrangement. The legibility is poor to good and there is considerable decoration with some ornate illustrations. The MS is primarily a collection of chansons and Italian secular songs (MGG 4: 396). Some Latin texts are also used (Wolf HN, 450). An inventory of the compositions is given in Becherini Gm, 22-29 in addition to which forty-two anonymous compositions have been identified by Smijers in Smijers "VZ," 172-73 (Bragard "mf," 56). A more accessible list of composers taken from Becherini's inventory is given in MGG 4: 396. Composers listed here are as follows: Alexander Agricola, Johannes Agricola, Jacobus Barlem, Bosfrin, Busnois, Caron, Collinet de Lanoy, Compère, Petrus Congiet, Dufay, Hayne, Hemart, Isaac, Japart, Josquin, Joye, Jannes Martini, Murian (=Gilles Mureau), Obrecht, Pietrequin, De Planquard, Jo. Regis, F. Rubinet, Jannes Stochem, Tinctoris and Vincinet.

Bibliography:

Becherini Cm, 22-29.
Bragard "mf," 56-72.
MGG 4: 396.
Smijers "Vz," 172-73.
Wolf HN, 450.

7. FIRENZE, Biblioteca Nazionale Magliabecchi XIX, 107 bis
(FM 107)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel
Katalog 5: 1/2148

RISM:

NUMBER OF FOLIOS:

This MS dates from the early sixteenth century (MGG 4: 397). It is written in white mensural notation and the voice parts are scored in choirbook arrangement. The legibility is good to excellent and there is no decoration. The contents consist of motets, lamentations, Mass parts and secular compositions such as French chansons, Spanish villancicos and other compositions (MGG 4: 397). Composers included in this collection of music are as follows, according to inscription and concordances (MGG 4: 397): A. Agricola, Compère, Dufay, Hayne, Isaac, Japart, Josquin, Cardinale (Jo.) de Medici (=Leo papa X), Ninot, Obrecht and Vaqueras.

Bibliography:

Gombosi "GC," 100-106.
MGG 4: 397.
Wolf HN, 449.

8. FIRENZE, Biblioteca Nazionale Magliabecchi XIX, 112 bis (FM₁)

REEL NO.:
 CARD CAT. NO.:
 SOURCE OF FILM:
 RISM:
 NUMBER OF FOLIOS:

This MS dates probably from after the mid-fifteenth century (Becherini "HF," 395). Written in white mensural notation, the music is scored in choirbook arrangement; legibility is good and there is no decoration. The MS contains motets, hymns, antiphons, magnificats in three voices including two-voice fauxbourdon pieces (the third voice not notated) and one four-part composition (Becherini "HF," 395). An inventory of the contents, a list of composers and concordances are given in Besseler "SM," 238-39. Composers included in this MS are as follows (MGG 4: 395): Antonius, Binchois, Dufay, Dunstable, Janue (Janne?), Leonel and Jo. de Quadris.

Bibliography:

- Besseler "SM," 238-39. Contains description, inventory, concordances.
 Kenney "FS," 98-104.
 MGG 4: 395. Contains description, concordances, list of composers.
 NOH 3: 151.
 Wolf HN, 449. Contains brief description, list of composers.

9. FIRENZE, Biblioteca Nazionale, Magl. XIX, 176 (FM 176)

REEL NO.:
 CARD CAT. NO.:
 SOURCE OF FILM:
 RISM:
 NUMBER OF FOLIOS:

FM 176 comes from the end of the fifteenth century (MGG 4: 395-396). It is written in white mensural notation and the voices are scored in choirbook arrangement; legibility is excellent and the MS is decorated a little in the capitals. The contents consist of ninety-four three-part secular compositions of which most are French chansons from the Busnois-Ockeghem period (MGG 4: 395-96). According to MGG 4: 395-96 (after Becherini "Am," 19-31) the following composers are represented in this MS: Dufay, Ockeghem, Busnois, Tinctoris, Caron, Bellingan (=Bedingham), P. de Domarto, Arnolfo Schard, Simonet, Mueron (=Gilles Mureau), Fede, Morton, Xaulin (=Raulin), Le petit basque, Michelin (=Michelet) and through concordances, J. Urrede.

Bibliography:

Becherini "Am," 19-31.
 MGG 4: 395-96. Contains description and list of composers.
 Reese NR, 101.
 Steiner FB. Contains transcriptions and commentary.
 Wolf HN, 450.

10. FIRENZE, Biblioteca Nazionale, MS Magl. XIX, 178

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel
Katalog 5: 1/2152

RISM:

NUMBER OF FOLIOS: 78

This MS comes from the beginning of the sixteenth century (MGG 4: 397). It is written in white mensural notation and the voices are scored in choirbook arrangement; legibility is good to excellent and there is no decoration. The contents consist of Italian, French and Latin secular songs in three to four parts (Heckmann KF, 146) of which some pieces are named and some not (MGG 4: 397). Composers represented in this MS are as follows: Alexander (Agricola), Isaac, Josquin, Compère, Hayne, Stochem, Jo. Martini, Pietrequin, Dufay, Ockeghem, Gaspar, Obrecht, Caron, Bosfrin, Japart, Molinet, J. Wrede and Enrique (MGG 4: 397).

Bibliography:

Heckmann KF Band 1/Nr 5: 146.

MGG 4: 397.

Wolf HN, 450.

11. FIRENZE, Biblioteca Riccardiana, Ricc. 2356

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

The MS Ricc. 2356 dates from the sixteenth century according to the date 1541 on folio ninety-four. The notation is white mensural and the music is written in choirbook arrangement. The legibility is excellent and there is no decoration. The MS consists of sixty-five compositions in three and four parts with French, Italian and Latin texts; the compositions are predominantly three-part French chansons (MGG 4: 397-98). Although almost all the compositions are anonymous, three composers are indicated: Josquin, F. Cornelius and Ciprianus; others identified mainly through concordances with Magl. XIX 176 are Dufay, Bedingham, Arnolfo Schard, Morton, Ockeghem, Hayne, Agricola and J. Touront (MGG 4: 397-98).

Bibliography:

MGG 4: 397-98

12. FIRENZE, Biblioteca Riccardiana, Ricc. 2794

REEL NO.:
 CARD CAT. NO.:
 SOURCE OF FILM:.
 RISM:
 NUMBER OF FOLIOS:

Ricc. 2794 is a parchment MS originating from the fifteenth century (MGG 4: 395). It is written in white mensural notation and the voices are scored in choirbook arrangement. Legibility is fair to excellent and there is no decoration. The MS contains three- to four-part secular and sacred compositions using French and Latin texts, but mainly three-part chansons (MGG 4: 395). Composers represented in this MS are as follows: Dufay, Ockeghem, Jo. Fresneau, Hayne, Agricola, Compère, Josquin, Pietrequin, and through concordances, Ant. Busnois and Jannes Japart (MGG 4: 395).

Bibliography:

MGG 4: 395.
 Jones FC.
 Reese MR, 94, 275.
 Wolf HN, 450.

13. MODENA, Biblioteca Estense MS LAT. 456 =M. 1. 13 (ModE)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

This MS is a parchment codex from the fifteenth to the sixteenth centuries (Wolf HN, 454). It is written in white mensural notation and the music is scored in choirbook arrangement. Legibility is excellent and there is some decoration in a few elaborate capitals. Consisting of Masses, the compositions in this MS are written by Caron, Domarto, Dufay, Fauges, Jo. Martini, Vincent and Warbec (Wolf HN, 454).

Bibliography:

IMM(PMM) 7. Facsimiles of some compositions by Fauges.
Reese MR, 28, 165-66, 223.
Wolf HN, 454.

14. MODENA, Biblioteca Estense, MS LAT. 471=C. x. l. 11 (Mod B)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS: 41

Mod B is a paper MS originating from the fifteenth century (Wolf HN, 454). It is written in white mensural notation and the voices are scored in choirbook arrangement.

Legibility is good to excellent and there is moderate decoration.

The MS contains antiphons, motets, canticas and hymns (Wolf HN, 454).

It is one of the largest English motet collections (Besseler "SM,"

236) containing fifty-two works by English composers

(Besseler "SM," 237). Composers represented in Mod B are

Benet, Benoit, Binchois, Brebis, Dufay, Dunstaple, Fede, Forest,

Grossin, Leonel, Piamor, Polumier, Sandley, Stove and other

anonymous composers (Wolf HN, 454).

Bibliography:

HD, 799.

NOH 3: 151, 165, 175, 192 n. 3, 194, 195, 197, 199 n. 1.

Reese MR, 21, 82, 92, 767.

Scott CC.

Wolf HN, 454.

15. MÜNCHEN, Bayerischen Staatsbibliothek Lichtbildstelle,
Mus. MS 3154 (Mon 2)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel,
Katalog 2: 1/814

RISM:

NUMBER OF FOLIOS: 472

Mon 2 originated from Innsbruck, Austria, and was owned and probably compiled by Magister Nikolaus Leopold who lived there towards the beginning of the sixteenth century (Noblitt RILM, 28). The MS was bought in 1874 in Tirol by the Bavarian State Library, according to Noblitt RILM, 28. The notation is white mensural and the music is scored in choirbook arrangement. Legibility is poor to good and the capitals show a little decoration. According to the catalogue description in Heckmann KF Band 1/Nr. 2, 48, this is a collection of 160 compositions consisting mainly of Masses, Mass segments, magnificat settings, hymns, sequences and German songs. The works are mostly anonymous but those authors who have been identified are chiefly German and Franco-Flemish composers, whose contributions make this MS the largest source of Germanic music of the time (Noblitt RILM, 28). There is a thematic index to textual and musical incipits in Noblitt "DC," 189-204; an index of the contents giving folio numbers, textual incipits, number of voices, composer, concordances and remarks in Noblitt "DC," 206-8; and an index to composers in Noblitt "DC," 205. In this last index Noblitt lists the following composers

represented: Alexander Agricola, Johannes Aulen, Paulus de Broda,
Antoine Busnois, Loyset Compère, Guillaume Dufay, Ar. Fer.,
Antonius de Fevin, Heinrich Finck, Forest, Phi. Hol., Heinrich
Isaac, Josquin des Prez, G. Jung, Johannes Martini, Ninot le Petit,
Jacob Obrecht, W. Raber, Jo. de Salice and Cornelius de Veye.

Bibliography:

MGG 9: 903.
Noblitt "CN," 169-208.
NOH 3: 151 n. 1, 284.
Wolf HN, 455.

16. MÜNCHEN, Bayerischen Staatsbibliothek Lichtbildstelle
Mus. MS 3232a (olim Clm. 14274) (MuEm)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv Kassel
Katalog 5: 1/2174

RISM:

NUMBER OF FOLIOS: 158 (folios 37 and 38 missing)

MuEm is a fifteenth century MS dating from between 1461-65, according to Wolf HN, 456. The collection of music is often referred to as the "Codex Emmeram" or the "Regensburger Codex" after the fact that it was found originally in the Benedictine Monastery of St. Emmeram in Regensburg (MGG 9: 902-3). The MS is written in white and black (mainly black) mensural notation and the voices are scored in choir-book arrangement; legibility is good and there is a little decoration in the capitals. The contents consist of one- to four-part (Dèzes "MS," 79-99) sacred and secular songs with Latin, French and German texts (Heckmann KF Band 1/Nr. 5: 148) and two without texts (see Dèzes "MS," 79-99). In Dèzes "MS," 79-99, one can find a complete thematic index which also provides a list of contents giving folio numbers, textual incipits, composers and concordances. Facsimile copies of two compositions appear on page 100 ("Jour à jour") and on page 105 ("De Capella domini") of Dèzes "MS." The composers represented in this MS according to inscription and concordance are as follows:

De apostolis, Benet, Binchois, Biquardus (Wiquardus?), Blasius, Bosquet, Brasant, Fr. Antonius da civitate, Dufay, Dunstable,

Hermannus Edleraw, Forest, Jo. de Gemblaco, Grossim de Parisiis,
 Urbanus Kungspr, Fr. Landini, Arnoldus de lantinis, Hugho de
 lantins, Leonel, Reginaldus Liebert, Locqueville, De martiribus,
 W. de Mascandio, N. Merques, Roullet Paschale, Portugal, Prosa,
 Joh. Roullet, Sollemne, Jo. Vaillant; Walonis, Joh. Waring,
 M(a)g(iste)r Petrus Wilhelmi, Wintzois (Binchois?), Wiquardus
 and Zacharie (Dèzes "MS," 79-99).

Bibliography:

- Dèzes "MS," 79-99. Contains thematic index, inventory,
 concordances and composers.
 Heckmann KF Band 1/Nr. 5: 148.
 Monkemeyer AC. Contains an index of all composers.
 MGG.3: 1327-
 MGG.9: 902-3.
 NOH 3: 79, 151, 195 n. 6.
 Reese MR; 52, 632-33, 743.
 Sterl "CS," 137-41. Contains description and evaluation.
 Wolf HN, 456. Contains description.

17. PAVIA, Universitaria Pavia, Aldini 362 (Pav)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

Pav dates from the fifteenth century (Wolf HN, 458).

This MS is written in white mensural notation and is scored in choirbook arrangement. Legibility is fair to good and there is no decoration. According to Wolf HN, 458, this is a collection of French songs. These are for the most part anonymous; one song though, "De tous biens," is attributed to Heyn (Wolf HN, 458).

Bibliography:

Reese MR, 54, 97-98.

Wolf HN, 458.

18. ROMA, Biblioteca Apostolica Vaticana, Urb. lat. 1411 (RU)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

RU dates from the second half of the fifteenth century and comes from the possessions of Piero de' Medici (MGG 11: 764). The music is written in white mensural notation and is scored in choirbook arrangement. Legibility is moderate and there is no decoration. The MS is comprised of French and Italian songs written by Binchois, Ciconia, Dufay and Dunstable (MGG 11: 764).

Bibliography:

Besseler "SM," 242.

Hagopian IA, 65, 80, 83.

MGG 11: 764.

Reese MR, 30, 52.

Wolf GM, 192-93.

19. ROMA, Biblioteca Apostolica Vaticana, CAPP. SISTINA 49 (RS49)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

RS49 comes from the beginning of the sixteenth century (MGG 11: 751) from the time of Julius II (Wolf HN, 460). The music is written in white mensural notation and is scored in choir-book arrangement. Although the MS is written in a beautiful hand the legibility still ranges from poor to excellent. There are some ornate capitals. Containing Masses and Salve Reginas (Wolf HN, 460), the MS includes music by Jo. de Hillanas, Vacqueras and others who are anonymous (Wolf HN, 460).

Bibliography:

MGG 11: 751.

Wolf HN, 460.

20. ROMA, Biblioteca Apostolica Vaticana, CAPP. GIULIA XIII 27

REEL NO.:
 CARD CAT. NO.:
 SOURCE OF FILM:
 RISM:
 NUMBER OF FOLIOS:

This attractive MS dates from around 1500 (MGG 11: 755) and may have been compiled for Pope Leo X (Reese MR, 286). It is written in white mensural notation and the voices are scored in choirbook arrangement. Legibility is moderate to excellent and the decoration is considerable, with elaborate capitals and some illustrations in the margins. The music consists of three-part (MGG 11: 755) French and Italian chansons (Wolf HN, 459). There are four pages in facsimile in DTÖ XIV, 1 vor. Composers represented are Agricola, Ayne, Baccio, Basiron, Caron, Colinet, Loyset Compere, Enrique, Felice, Jo. Fresnau, Arnulfus Gra., Japart, Josquin, Jo. Martini, Jacobus Obrecht, Okagem, Petrequin, Stochen, Vincenet, Virgilius and Ysach (Wolf HN, 459).

Bibliography:

Atlas GM.
 DTÖ XIV, 1 vor.
 MGG 11: 755.
 Reese MR, 119, 222, 286.
 Wolf HN, 459.

21. ROMA, Biblioteca Apostolica Vaticana, CAPP. SISTINA 15 (RS 15)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM:

RISM:

NUMBER OF FOLIOS:

RS 15 was written in the time of Julius II between 1503 and 1513 (Wolf HN, 460). The MS is written in white mensural notation and the voices are scored in choirbook arrangement. Legibility is poor to excellent with much "bleed-through," and there is considerable decoration in the illustrated capitals at the beginning and in the rather ornate capitals throughout the MS. Comprised of hymns and motets (Wolf HN, 460), the compositions were written by De Orto, Josquin, Despres, Loyset Compère and Gaspar (Wolf HN, 460).

Bibliography:

MGG 11: 751.

Reese MR, 84.

Wolf HN, 460.

22. ROMA, Biblioteca Apostolica Vaticana, ARCH. S. PIETRO B. 80
(SP)

REEL NO.:
CARD CAT. NO.:
SOURCE OF FILM:
RISM:
NUMBER OF FOLIOS:

SP comes from the late fifteenth century (MGG 11: 757).

The MS is written in white mensural notation and the voices are scored in choirbook arrangement. Legibility is excellent and there is some decoration in the capitals. Comprised of three- and four-part Masses and motets (MGG 11: 757), these compositions are the work of the following composers:

G. Dufay, G. Binchois, Caron, L. Compère, E. Cervelli, P. de Domarto, Josquin, W. de Rouge and others (MGG 11: 757).

Bibliography:

Hamm "AB."
Hamm "MS."
MGG 11: 757.
Reese MR, 82, 92.
Wolf HN, 462.

23. TRIENT, Castello del Buonconsiglio, 87-92 (Tr 87-92)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Deutsches Musikgeschichtliches Archiv-Kassel
Katalog 4: 1/1733-1738

RISM:

NUMBER OF FOLIOS: over 2000

This collection of six volumes of music was discovered by F. X. Haberl in the library of the Cathedral of Trent in northern Italy and was first reported by him in 1885 (HD, 863). The Austrian Ministry of Education purchased the collection in 1891 whereupon it was taken to Vienna so it could be researched and examined by the Musikhistorisches Institut; after the Treaty of Saint-Germaine, however, the volumes were returned to Italy (GD 8: 541). The music of Tr 87 and 92 was copied in northern Italy around 1440 and the music of Tr 88, 89, 90 and 91 was collected and copied by Johannes Wiser in Trent between 1444 and 1465 for Johann Hinderbach's private library (GD 8: 541). Another volume, Tr 93, was discovered in 1920 in the Trent Archives; this volume duplicated Tr 90 except for some new sequences and hymns (GD 8: 541). The collection is written in white mensural notation and the parts are scored in choirbook arrangement. Legibility ranges from poor to good and there are some illuminated capitals. Tr 87-92 contains 1585 examples of sacred and secular music in two to eight voices including most forms of the period. A thematic index is available for Tr 87-92 in DTÖ VII, Bd 14/15: 31-80, which provides musical incipits of

every part, the composer and concordances. In the same source, pages twenty-one to twenty-six, one can find a list of contents by text beginnings. Concordances are not only given by composition on pages thirty-one to eighty in the same volume but compositions are also listed on pages twenty-nine and thirty under the various other sources where they are found. (The corresponding composition in Tr 87-92 is also given.) In DTÖ VII, Bd. 14/15: 21-26, compositions are listed by first line texts under these headings: Latin Texts, Italian Texts, French Texts, English Texts, German Texts, Textless Compositions, Double-text Compositions, Farced Text Compositions, Fauxbourdons and Canons. A complete facsimile set of Tr 87-92 can be found in Trienter 87-93. In DTÖ VII, Bd. 14/15: 26-28, there is an index of composers with compositions written by them. A list of composers represented in Tr 87-92 is as follows: Andreas, Anglicanus (de Anglia, Anglicus), Anthony Christophorus, Ludovicus de Arimino, Hermannus de Atrio, Jo. Bassere, H. Battere, Bedingham, Jo. Benet, Benigni, Binchois, Bloyon, J. Bodoil, Bourgois, Jo. Brasart, Giorgius Brugis, Bartholomeus de Bruolis, Busnois, Caron, Caecus, J. Ciconia, Heinr. Collis, Loyset Compère, Constans, Fr. Johannes de Cornago, Cousin, P. de Domarto, Driffelde, G. Dufay, Dunstable, G. Dupont, Fauges, Forest, Wal. Frey, Jo. Gaius, Grenon, Grossin de Parisius, Heyne, Hert, Simon de Insula, Joye, Ludovicus Krafft, Hugo de Lantinis, Le Grant Guillaume, Jo. Le Grant, Leonel, Reginaldus Liebert, Loqueville, Jo. de Ludo, Jo. de Lynburgia, Jo. Maior, Ricardus Markham, Jo. Martini, Merques (C. and N. de), Jo. Okeghem, Piamor,

Piret, Polmier, Pugnare, Pyllois, W. de Rouge, Jo. Rouillet,
 W. de Salice, Sandley, Presbyter Johannes de Sarto, Sorbi,
 Spierinck, Standley, Andreas Talafangi, Zacharias de Teramo,
 Jo. Tourout, Tressorier, Tying, Egidius Velut, Jo. Verben,
 Jo. Vide and Vincenet (Wolf HN, 464).

Bibliography:

- Adler "UT," 52ff.
 Apfel "EK."
 Bessler BF, 257.
 Bockholdt "NH."
 Bukofzer SM.
 Clercx JC.
 DTÖ VII, Bd. 14/15. Trienter Codices I. Indices, thematic
 catalogues and transcriptions of sacred and secular
 compositions from the fifteenth century.
 Dèzes "DD."
 Disertori "La."
 Disertori "Lc," 135ff.
 Federhofer AH.
 Federhofer DN.
 Ficker "Df."
 Ficker "DK."
 GD 8: 541-42.
 Haberl "WD," 483-85.
 Hamm "AB," 83-90.
 Hamm "ga," 211-15.
 Hamm "MS," 166-68.
 HD, 863.
 Hofmann-Wellenhof "LS," 203-5.
 IMM (PMM) 7.
 Lunelli "Lp," 116-18.
 Marix Hm.
 Mixter JBW.
 MGG 13: 666-73.
 NOH 3: 81, 128, 131, 132, 150, 151, 152, 161 n. 2, 165, 167, 175,
 178, 194; 195, 196, 197, 199 n. 1, 204, 205 nn. 1-3 and 5,
 207, 208, 209; 210, 211, 212, 219, 465.
 Orel "EG."
 Pirro Hm.

Planer St.

Reese MR, 10, 30, 32, 35, 38-39, 41, 59-60, 66, 68, 77, 87,
91-92, 98, 101, 107-8, 110-12, 126, 223, 268, 576,
633, 635, 645, 663, 708, 763-64.

Sechi LB.

Stainer DC.

Tischler "t-pr," 449-57.

Trienter 87-93. Facsimile reproduction of the Trent Codices 87-93.

Van "RD," 5-7.

White BF.

Wolf HN, 463-64.

Wolkan "DH."

24. WASHINGTON, D.C., Chansonnier de Laborde MS M.2.I L.25 (Lab)

REEL NO.:

CARD CAT. NO.:

SOURCE OF FILM: Library of Congress, Music Division, Washington,
D.C.

RISM:

NUMBER OF FOLIOS: originally there were 168 but only 151
remain.

Lab is a vellum MS dating from the last quarter of the fifteenth century and part of the sixteenth century (Bush "LC," 60 and 63). The MS was first mentioned in 1857 by Alexandre Vincent in an address to the archaeological division of the "Comité de la langue, de l'histoire et des arts de la France" (Bush "LC," 56). It was owned at that time by the Marquis de Laborde who was Leon Emmanuel Simon Joseph, a famed archaeologist and historian of French art; in 1936 it was purchased by the Library of Congress (Bush "LC," 58). The MS is written in white mensural notation and the parts are arranged in choirbook format on a single opening, which in the case of most of the three-part compositions puts the superius on the left side of the opening (verso) and the tenor and contratenor on the right (recto). The MS is very legible, in fact, most of the script is probably the most beautiful in all of the MSS of the present collection. There is much decoration in the margins and attractive miniatures are found in the initial letters in the first two-thirds of the MS. The last third was evidently written by a different scribe in the sixteenth century (Bush "LC," 60) and lacks the marvellous decoration and illumined capitals. Lab is

missing some of its folios as noted above but as it now exists contains one hundred three-part chansons, four four-part chansons and two motets; of these seven chansons and one motet lack one or more parts (Bush "LC," 59). There is an index of the contents of Lab in Bush "LC," 77-79, where a list of transcriptions is also found. Three chansons are transcribed in Bush "LC" and facsimiles of these chansons are also provided. A list of composers represented in the chansons of Lab is as follows: Barbireau, Basin, Baziron, Binchois, Busnoys, Caron, Compère, Convert, Delahaye, Dufay, Frye, Hayne, Joye, Michelet, Molinet, Morton, Ockeghem, Prioris and Tinctoris (Bush "LC," 77-79).

Bibliography:

Bush "LC." Contains index, three transcriptions, facsimiles and a list of other transcriptions.

Droz JP 2: 105. Correlates MS with other MSS.

Droz TC. Contents listed with other chansons from the Dijon Chansonnier.

Droz Pm.

Jeppesen KC.

Linker "BF."

Marix Mc.

NOH 3: 129 n. 5, 131, 249.

Reese MR, 93-94, 97-98, 100, 264.

Ricci CM 2: 2258. Contains brief description.

INDEX OF COMPOSERS

INDEX OF COMPOSERS

Each composer's name is spelled as usually found in the majority of MSS. Variant spellings as found in particular MSS are given in parentheses after the thesis number. Names are alphabetized according to the first name or the surname depending on the most common practice. Where concordances are indicated, the composer's identity was discovered through the use of other sources.

Name	MS number in this thesis
Afat	2
Alexander Agricola	6, 10
A. Agricola	7
Johannes Agricola	6
Agricola	11, 12, 15, 20
Jo. Alani	3
Andreas	23
De Anglia (Gervasius?)	3
de Anglia	2, 23 (Anglicanus, Anglicus)
Anthony Christophorus	23
Frater Antonius de Civitate	2, 3 (Fr. Antonius de Civitate), 5, 8 (Antonius), 16
De apostolis	16
Ludovicus de Arimino	23
Arnulfus Gra.	20
Hermannus de Atrio	23
Johannes Aulen	15
Ayne (Hayne?)	20
Baccio	20
Barbireau	24

Name	MS number in this thesis
Jacobus Barlem	6
Bartolino da Perugia	5
Basin	24
Basiron	20
Jo. Bassere	23
H. Battere	23
Baziron	24
Bellingan (=Bedingham)	9, 11, 23 (Bedingham)
Jo. Benet (Anglicus)	3, 23
Benet	14, 16
Benenoit	3
Benigni	23
Benoit	14
Binchois	2, 3, 8, 14, 16 (Binchoys, Bincois, Binsois), 18, 22, 23, 24
Biquardus (Wiquardus?)	16
Blasius	16
Bloyon	23
J. Bodoil	23
Bosfrin	6, 10
Bosquet	3, 16
Bourgois	23
Brasart	3, 16 (Brasart, Jo. brassart), 23 (Jo. Brasart)
Brebis	14
Matheus de Brixia	3
Prepositus Brixienis	2
Briquet	3
Paulus de Broda	15
Giorgius Brugis	23
Bartholomeus de Bruolis	23
Ant. Busnois	6, 9, 12, 15, 23 (Busnois)
Busnoys (Busnois?)	4, 24
Caecus	23
Cameraco	3
Nicolaus de Capua	2 (Nicolaus de Capoa), 3
Carmen	3
Caron	6, 9, 10, 13, 20, 22, 23, 24
E. Cervelli	22
Ciconia	2, 3 (Jo. Ciconie), 18, 23 (J. Ciconia)
Ciprianus	11
Colinet	20
Heinr. Collis	23
Compère	6, 7, 10, 12, 15, 20, 21, 22, 23 (Loyset Compère), 24

Name	MS number in this thesis
Petrus Congiet	6
Constans	23
Convert	24
Baudet Cordier	3
Fr. Johannes de Cornago	23
F. Cornelius	11
Cousin	23
Delahaye	24
Despres (see Josquin)	
P. de Domarto	9, 13 (Domarto), 22, 23
Driffelde	23
Dufay	2, 3 (G. Du Fay), 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 (Duffay), 18, 22, 23, 24
Dunstable	2, 3 (Iohannes Dunstaple Anglicus), 8, 14 (Dunstaple), 16, 18, 23
G. Dupont	23
Ser. Donato da Firenze	5
Hermannus Edleraw	16
Fr. Egidius	5
Enrique	10, 20
Fauges	13, 23
Fede	9, 14
Felice	20
Feragut	2, 3 (Feraguti)
An. Fer.	15
Antonius de Fevin	15
Heinrich Finck	15
P. Fontaine	3 (P. Fontaine, Fontainne)
Forest	14, 15, 16, 23
D. Francesco da Firenze	5
Jo. Franchos	3
Jo. Fresneau	12, 20 (Jo. Fresnau)
Wal. Frey	23
Frye	4 (W. ffrye), 24
Jo. Gaius	23
Gaspar	10, 21
Jo. Franchois de Gemblaco	3, 16 (Jo. de Gemblaco)
Gervasius de Anglia	3
Ser. Gherardello da Firenze	5
M. Giovanni da Firenze	5
Nicolaus Grenon	2 (Grenon), 3, 23 (Grenon)
Grossin	2, 3 (Grosin), 14, 16 (Grossim), 23 (Grossim de Parisius)

Name	MS number in this thesis
Guilelmus de Francia	5
Haprose	3
Hayne (see also Heyn, Ayne)	6, 7, 10, 11, 12, 24
Hemart	6
Heyn (see also Hayne, Ayne)	17 (concordances), 23 (Heyne)
Hert	23
Cornelius Heyns	4
Jo. de Hillanas	19
Phi. Hol.	15
Heinrich Isaac (see also Ysach)	6 (Isaac), 7 (Isaac), 10, 15
F. De Insula	3
Simon de Insula	23
M. Jacopo da Bologna	5
A. Janne	8
Janue (Janne?)	8
Jo. Japart	6, 7, 10 (Japart), 12 (Jannes Japart), 20
Josquin des Prez	6, 7, 10, 11, 12, 15, 20, 21 (Des pres), 22
Joye	6, 23, 24
G. Jung	15
Ludovicus Krafft	23
Urbanus Kungspr	16
Fr. Landini	16
Collinet de Lanoy	6
Arnold de Lantins	2, 3 (Ar. de Lantins), 16 (Arnoldus de lantinis)
Hugo de Lantins	2, 3 (H. de Lantins), 16 (concordances: Hugho de lantins), 23 (Hugo de Lantinis)
Le Grant Guillaume	3 (Le Grant), 23
Jo. Le Grant	23
Le petit basque	9
Leonel	2, 3 (Leonelle), 8, 14, 16 (concordances), 23
Reginaldus Liebert	16 (concordances), 23
D. Luca	3
F. Locqueville	3, 16, 23 (Locqueville)
Ser. Lorenzo da Firenze	5
Lovanio	3
Jo. de Ludo	23
Jo. de Lymburgia	3, 23 (Jo. de Lynburgia)

Name	MS number in this thesis
Guillaume de Machaut	5
Jo. Maior	23
Ricardus Markham	23
Johannes Martini	6 (Jannes Martini), 10 (Jo. Martini), 13 (Jo. Martini), 15, 20, 23 (Jo. Martini)
De martiribus	16
W. de Mascandio	16 (concordances)
Cardinale (Jo.) de Medici (=Leo papa X)	7
C. de Merques	2, 23
N. Merques	16 (concordances), 23 (N. de Merques)
Michelet (see Michelin)	24
Michelin (=Michelet)	9
Micinella (=Zacharias?)	2
P. des molins	5
Molinet	10, 24
Christoforus de Monte	3
Morton	9, 11, 24
Gilles Mureau	6 (Murian), 9 (Mueron)
N. Natalis	3
Ser. Nicolo da Perugia	5
Ninot	7
Obrecht	6, 7, 10, 15, 20
Okeghem	4, 9, 10, 11, 12, 20 (Okagem), 23 (Jo. Okeghem), 24
De Orto	21
Roulet Paschale	16
Passet	3
Ninot le Petit	15
Petrequin (see Pietrequin)	20
Piamor	14, 23
Pietrequin (see Petrequin)	6, 10, 12
M. Piero	5
Piret	23
De Planquard	6
Leonell Polberc	3
Polmier	23
Polumier	14
Portugal	16
Prioris	24
Prosa	16
Pugnare	23
Pyllois	23

Name	MS number in this thesis
Jo. de Quadris	8
W. Raber	15
Jo. Regis	6
Johannes Reson	2 (Reson), 3
Johs. Roller	16
Jo. Rondelly	3
Antonius Romanus	2, 3 (Anthonius Romanus)
W. de Rouge	22, 23
Joh. Rouillet	16 (concordances), 23 (Jo. Rouillet)
P. Rubeus	3
F. Rubinet	6
Ar. de Ruttis	3
Jo. de Salice	15
W. de Salice	23
Hubertus de Salinis	3
Sandley	14, 23
Johannes de Sarto (or Jo. Sarto)	3, 23 (Presbyter Johannes de Sarto)
Arnolfo Schard	9, 11
Simonet	9
Sollemne	16
Sorbi	23
Spierinck	23
Standley	23
Jannes Stochem	6, 10 (Stochem)
Stochen	20
Stove	14
Andreas Talafangi	23
Tapisier	3
Zacharias de Teramo	23
Tinctoris	6, 9, 24
J. Touront	11
Jo. Tourout	23
Tressorier	23
Tyling	23
J. Urrede	9 (concordances)
Vacqueras	7 (Vaqueras), 19
Jo. Vaillant	16 (concordances)
Do(minicus) Vala	2
Egidius Velut	23
Gilet Velut	3
Jo. Verben	23
Cornelius de Veye	15

Name	MS number in this thesis
Jacobus Vide	3
Jo. Vide	23
Vincenet	6 (Vincinet), 20, 23
Vincent	13
Virgilius	20
Walonis	16
Warbec	13
Joh. Waring	16
M(a)g(iste)r Petrus Wilhelmi	16
Wintzois (Binchois?)	16
Wiquardus	16
Oswald von Wolkenstein	2
J. Wrede	10
Xaulin (=Raulin)	9
Ysach (see Isaac)	20
N. Zacarie	3
Zacharie	16
Zacar	3
Zacharias (?)	2

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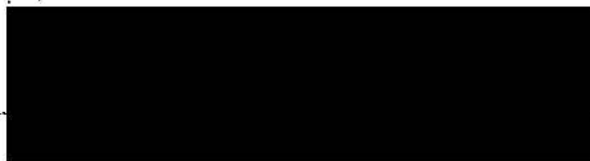
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