

CONCLUSION

The Italian Trecento cannot be called one of the great periods in the history of music. Basically, it produced a modest, charming, fresh, and worldly art, innocent of its own limitations -- in a word, provincial. This frank and open worldliness was carried beyond the recreational chambers of the courtly palaces and less pretentious private dwellings into the churches. The Florentine Mass pieces are built of the same materials and speak the same ebullient language as do the secular madrigals, and, if we are to believe the evidence, this style caused the pieces to enjoy a popular success when they were performed in the divine services.

Florence, however, cannot be taken as representative of all of Italy. Indeed, the Florentine composers give the impression of constituting a more isolated local school than do the Northern masters. Padua must be seen as the leading Italian center of sacred polyphony throughout the fourteenth and early fifteenth centuries. That it may have been equally one of the most important centers of secular music can hardly be doubted, but the evidence of a tradition of liturgical polyphony is of more importance to us, since such a tradition would seem to be lacking elsewhere in Italy. One cannot escape the feeling that Tuscany has assumed a place of much greater importance in modern eyes than it actually held during the fourteenth century because of the circumstance that a number of large Tuscan

manuscripts have been preserved, while comparable manuscripts from other regions have been lost to us.¹

Pad is the crucial source from which one may begin to draw an understanding of the historical situation in regard to sacred polyphony in the North. Again, we must deplore its fragmentary condition. This condition, however, does not prevent us from seeing evidence that a liturgical tradition did exist in Padua, and that there must have been long and continuous contact with the centers of polyphonic activity in France. That the most important Northern master of the late fourteenth and early fifteenth centuries should choose to end his days in Padua is surely indicative of the advanced state of musical culture in that city, and it is certain that Ciconia gave a great impetus and new direction to musical thinking in Padua and elsewhere in the peninsula.

Ciconia was the first of that distinguished line of Franco-Netherlandish masters who came down to Italy to practice their skill and their art, and the fifteenth century saw these masters displace native Italian composers altogether. The last to survive were those who were at home in the main regional center of Italian music, the Veneto -- one thinks of Antonio da Cividale, Bartolomeo da Breglio, Cristoforo da Feltre, and others --, but these composers maintained their position by learning well and following closely the foreign idiom.

¹Cf. Pirrotta, Paolo Tenorista da Firenze, pp. 1ff.

A result of the present investigation has been to cast a little more light on the work of the three leading masters who were active in Italy at the end of the fourteenth and beginning of the fifteenth centuries, Ciconia, Matteo da Perugia, and Antonio Zacharia da Teramo. Ciconia is confirmed as the true master he has long been held to be, and the figure of Matteo takes on more substance and authority than had previously been accorded him, primarily on the basis of his secular works. But it is Zacharia da Teramo who has undergone the greatest re-evaluation. It is only through Zacharia's music for the Mass that he may be seen in anything approaching the proper perspective — not that he can now be regarded as a great master, for that he is not. But Zacharia must certainly be esteemed as an original, fascinating artist, rivalled only by Matteo among the Italians.

Other than the reinterpretations of these major figures which it has made possible, the present study has increased our understanding of the styles, technical procedures, and, especially, the formal processes which were employed for a number of compositions of the fourteenth and fifteenth centuries. The detailed analyses of variation forms, isorhythmic structures, sectional plans, thematic elaborations, parody techniques and other musical interrelations cannot easily be summarized and have little value when abstracted from the concrete existence of the music itself, but the consideration of these matters has been the heart of our

study. In this area, the present work complements, corrects, and supplements the work of W. Korte,¹ which is still valuable for its account of the motet and the secular song.

As a contribution to the history of polyphony for the Ordinary of the Mass, the present study will be of more value after comparable investigations have been made into the Mass repertoires of French and English music. A comparison with such studies will clarify still more the national musical characteristics, which stand revealed on neutral ground, so to speak — on the supranational, universal plane of the Latin liturgy. All of these studies together, then, will present the necessary earlier stages out of which evolved that fusion of national idioms into one all-embracing common style, the style in which was written the far more important and better known Mass music of the great masters of the later fifteenth and sixteenth centuries.

¹Studie zur Geschichte der Musik in Italien im ersten Viertel des 15. Jahrhunderts.

BIBLIOGRAPHY

- Adler, Guido, et al. Sechs (Sieben) Trienter Codices. Leipzig, Breitkopf & Härtel, 1900-1933. (Denkmäler der Tonkunst in Oesterreich, Jhg. VII [1900]; XI, Part I [1904]; XIX, Part I [1912]; XXVII, Part I [1920]; XXXI [1924]; XL [1933])
- Ameln, Konrad (ed.) Locheimer Liederbuch und Fundamentum organisandi des Conrad Paumann. Berlin, Wölbung, 1925.
- Analecta hymnica mediæ ævi. Edited by G. M. Dreyes and C. Blume. Vol. XLVII: Tropen des Missale im Mittelalter. I. Tropen zum Ordinarium Missae. Leipzig, Reisland, 1905.
- Anglès, Higiní. El còdex musical de las Huelgas (música a veus dels segles XIII-XIV). Barcelona, Institut d'Estudis Catalans, Biblioteca de Catalunya, 1931. 3v.
- _____. "La música sagrada de la capilla pontificia de Avignon en la capilla real aragonesa durante el siglo XIV," Anuario Musical, XII (1957), 35-44.
- Anglès, Higiní and Subirà, José (eds.) Catálogo musical de la Biblioteca Nacional de Madrid. Barcelona, Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1946-51. 3v. (Catálogos de la música antigua conservada en España, I)
- Apel, Willi. French secular music of the late fourteenth century. Cambridge, Mass., Mediaeval Academy of America, 1950.
- _____. Gregorian chant. Bloomington, Indiana University Press, 1958.
- _____. The notation of polyphonic music 900-1600. 4th ed. Cambridge, Mass., Mediaeval Academy of America, 1949.
- Associazione dei Musicologi Italiani. Catalogo generale delle opere musicali, teoriche o pratiche, manoscritte o stampate, di autori vissuti sino ai primi decenni del XIX secolo, esistenti nelle biblioteche e negli archivi d'Italia. I: Città di Parma. Edited by G. Gasperini and R. Pellicelli. Parma, Fresching, 1909-1911.

- Baldelló, Francisco de P. "La música en la casa de los reyes de Aragón," *Anuario Musical*, XI (1956), 37-51.
- Bannister, Henry Marriott. *Monumenti vaticani di paleografia musicale latina*. Roma, Tipografia Vaticana, 1913.
- Baxter, J. H. *An old St. Andrews music book*. London, Published for St. Andrews University by Oxford University Press, 1931. (St. Andrews University Publications, XXX)
- Bessler, Heinrich. "Antonius de Civitate," *Die Musik in Geschichte und Gegenwart*. Vol. I. Kassel, Bärenreiter, 1949-51. Cols. 550-51.
- _____. "Ars Nova," *Die Musik in Geschichte und Gegenwart*. Vol. I. Kassel, Bärenreiter, 1949-51. Cols. 702-29.
- _____. *Bourdon und Fauxbourdon; Studien zum Ursprung der niederländischen Musik*. Leipzig, Breitkopf & Härtel, 1950.
- _____. "Ciconia," *Die Musik in Geschichte und Gegenwart*. Vol. II. Kassel, Bärenreiter, 1952. Cols. 1423-34.
- _____. "Cordier," *Die Musik in Geschichte und Gegenwart*. Vol. II. Kassel, Bärenreiter, 1952. Cols. 1665-68.
- _____. "Hat Matheus de Ferusio Epoche gemacht?" *Die Musikforschung*, VIII (1955), 19-23.
- _____. "Johannes Ciconia Begründer der Chorpolyphonie," *Atti del Congresso Internazionale di Musica Sacra, Roma, 1950*. Tournai, Desclée, 1952. p. 280-83.
- _____. "The manuscript Bologna Biblioteca Universitaria 2216," *Musica Disciplina*, VI (1952), 1-3.
- _____. "Studien zur Musik des Mittelalters. I: Neue Quellen des 14. und beginnenden 15. Jahrhunderts," *Archiv für Musikwissenschaft*, VII (1925), 167-252; VIII (1926), 233-241.
- Borren, Charles van den. "L'apport italien dans un manuscrit du XVe siècle, perdu et partiellement retrouvé," *Rivista Musicale Italiana*, XXI (1924), 527-33.
- _____. "Le codex de Johannes Bonadies, musicien du XVe siècle," *Revue Belge d'Archéologie et d'Histoire de l'Art*, X (1940), 251-61.

Borren, Charles van den. "Considérations générales sur la conjonction de la polyphonie italienne et la polyphonie du nord pendant la première moitié du XVe siècle," *Bulletin de l'Institut Historique Belge de Rome*, XIX (1938), 175-87.

_____. *Etudes sur le XVe siècle musical*. Anvers, N. V. de Nederlandsche Boekhandel, 1941.

_____. "Les fragments de messe du manuscrit 222 C 22 de la Bibliothèque de Strasbourg," *Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis*, XII (1928), 177-85; 236-50.

_____. "Hubertus de Salinis," *Die Musik in Geschichte und Gegenwart*. Vol. VI. Kassel, Bärenreiter, 1957. Cols. 819-20.

_____. *Le manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker*. Anvers, E. Secelle, 1924.

_____. *Pièces polyphoniques profanes de provenance liégeoise (XVe siècle)*. Bruxelles, Editions de la Librairie Encyclopédique, 1950. (Publications de la Société Belge de Musicologie, I. Flores Musicales Belgicae, I)

_____. (ed.) *Polyphonia sacra; a continental miscellany of the fifteenth century*. Nashdom Abbey, Burnham, Bucks, The Plainsong and Mediaeval Music Society, 1932.

Bosse, Detlev. *Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria in excelsis Deo"*. Regensburg, G. Bosse, 1954. (Forschungsbeiträge zur Musikgeschichte, II)

Bowles, E. A. "Once more 'musical instruments in the liturgical service in the Middle Ages'," *Galpin Society Journal*, No. 12 (May, 1959), 89-92.

_____. "Were instruments used in the liturgical service during the Middle Ages?" *Galpin Society Journal*, No. 10 (May, 1957), 40-56.

Dukofaer, Manfred. "Changing aspects of Medieval and Renaissance music," *Musical Quarterly*, XLIV (1958), 1-18.

_____. "Discantus," *Die Musik in Geschichte und Gegenwart*. Vol. III. Kassel, Bärenreiter, 1954. Cols. 559-78.

_____. *Geschichte des englischen Diskants und des Faubourdon nach den theoretischen Quellen*. Strasbourg, Heitz, 1936. (Sammlung musikwissenschaftlicher Abhandlungen, XXI)

- Bukofzer, Manfred. *Studies in Medieval and Renaissance music.* New York, Norton, 1950.
- Burns, Martin Joseph. "Mass cycles in early Graduals: A study of the Ordinary of the Mass cycles found in Medieval and Renaissance Graduals in libraries in the United States." Unpublished Ph. D. dissertation, New York University School of Education, 1956.
- Cape, Safford. "The Machaut Mass and its performance," *The Score*, No. 25 (June, 1959), 38-57; No. 26 (January, 1960), 20-29.
- Carapetyan, Armen. "The codex Faenza, Biblioteca Comunale, 117 [Fa]; a facsimile edition," *Musica Disciplina*, XIII (1959), 79-107 [in progress]
- Casimiri, Raffaele. "Musica e musicisti nella Cattedrale di Padova nei sec. XIV, XV, XVI," *Note d'Archivio per la Storia Musicale*, XVIII (1941), 1-31; 101-180; 181-214; XIX (1942), 49-92.
- Catta, Dom Dominique. "Aux origines du Kyrieale," *Revue Grégorienne*, No. 34 (1955), 175-82.
- Chailley, Jacques. "Autour de la messe de Besançon," *Acta Musicologica*, XXVIII (1956), 73-74.
- _____. *Histoire musicale du moyen-âge.* Paris, Presses Universitaires de France, 1950.
- _____. "La messe de Besançon et un compositeur inconnu du XIVe siècle, Jean Lambelet," *Annales Musicologiques*, II (1954), 93-103.
- Chybiński, A. Review of "Muzyka na dworze króla Władysława Jagietty, 1424-1430," by Z. Jachimecki, *Kwartalnik Muzyczny*, No. 9 (1930), 75; Nos. 10-11 (1931), 328; Nos. 12-13 (1931), 463.
- Clercx, Suzanne. "Les débuts de la messe unitaire au XIVe siècle, et principalement dans l'oeuvre de Johannes Ciconia." Paper read at a meeting in Certaldo, 1959. (Typewritten.)

Clercx, Suzanne. "Johannes Ciconia de Leodio," Report of the Fifth Congress of the International Musicological Society, Utrecht, 1952. Amsterdam, Vereeniging voor Nederlandsche Musikgeschiedenis, 1953. p. 107-126.

_____. "Johannes Ciconia et la chronologie des mss. italiens, Mod. 568 et Lucca (Mn)," *L'Ars Nova: Recueil d'études sur la musique du XIVe siècle. Les colloques de Wégimont II-1955.* Paris, Société d'Éditions Les Belles Lettres, 1959. (Les Congrès et Colloques de l'Université de Liège, XIII) p. 110-30.

_____. "Johannes Ciconia théoricien," *Annales Musicologiques*, III (1955), 39-75.

_____. *Un musicien liégeois et son temps: Johannes Ciconia, 1340-1411.* Bruxelles, Académie, 1960.

_____. "Propos sur l'Ars Nova," *Revue Belge de Musicologie*, X (1956), 77-82; 154-60; XI (1957), 67-69.

_____. "Question de chronologie," *Revue Belge de Musicologie*, IX (1955), 47-51.

Coussemaeker, Charles Edmond Henri. *Histoire de l'harmonie au moyen âge.* Paris, Didron, 1852.

_____. *Scriptorium de musica medi aevi, nova series.* Paris, Durand, 1864-76. 4v. (Facsimile edition, 1931)

Dannemann, E. *Die spätmittelalterliche Musiktradition in Frankreich und Umgebung vor den Auftreten Dufays.* Strasbourg, Heitz, 1936.

Davidson, Archibald T. and Apel, Willi (eds.) *Historical anthology of music.* Rev. ed. Cambridge, Mass., Harvard University Press, 1949.

Hörs, K. "Der Mensuralcodex des Benediktinerklosters Sancti Emmerami zu Regensburg," *Zeitschrift für Musikwissenschaft*, X (1927), 65-105.

Dittner, Luther A. "Binary rhythm, musical theory and the Worcester fragments," *Musica Disciplina*, VII (1953), 39-57.

_____. *The Worcester fragments: A catalogue raisonné and transcription.* Rome, American Institute of Musicology, 1957 (Musicological Studies and Documents, II)

- Egidi, Francesco. Un frammento di codice musicale del secolo XIV.
Roma, Tip. la Speranza, 1925.
- Eitner, Robert (ed.) "Das Buxheimer Orgelbuch," Monatshefte für
Musikgeschichte, XIX (1887), Suppl. 1; XX (1888), Suppl. 2.
- Elling, A. "Die Messen, Hymnen und Motteten der Handschrift von
Apt." Unpublished dissertation, Göttingen University, 1924.
- Fano, Fabio (ed.) Le origini e il primo maestro di cappella:
Matteo da Perugia. Part I of La cappella musicale del Duomo
di Milano. Edited by G. Cesari. Milano, Ricordi, 1956.
(Istituzioni e Monumenti dell'Arte Musicale Italiana. Nuova
Serie, I)
- Fedorov, Vladimir. "Cambrai," Die Musik in Geschichte und
Gegenwart. Vol. II. Kassel, Bärenreiter, 1952. Cols. 697-
709.
- Feininger, Laurence K. J. Die Frühgeschichte des Kanons bis
Josquin des Prez (um 1500). Emsdetten, H. & J. Lechte,
1937. (Inaugural-Dissertation, University of Heidelberg)
- Ficker, Rudolf. "Die frühen Messenkompositionen der Trienter
Codices," Studien zur Musikwissenschaft, XI (1924), 3-58.
- _____. "Die Kolorierungstechnik der Trienter Messen,"
Studien zur Musikwissenschaft, VII (1920), 5-47.
- Fischer, Kurt von. "Kontrafakturen und Parodien italienischer
Trecentowerke," Annales Musicologiques, V
- _____. "The manuscript Paris, Bibl. Nat.ouv. Acq. Frc. 6771
(Codex Reina = R)," Musica Disciplina, XI (1957), 38-78.
- _____. Studien zur italienischen Musik des Trecento und frühen
Quattrocento. Bern, P. Haupt, 1956.
- _____. "Trecentomusik—Trecentoprobleme," Acta Musicologica,
XXX (1958), 179-99.
- _____. "Zur Entwicklung der italienischen Trecento-Notation,"
Archiv für Musikwissenschaft, XVI (1959), 87-99.

- Gastoué, Amédée. *Le manuscrit de musique polyphonique du trésor d'Apt (XIVe-XVe siècle)*. Paris, E. Droz, 1936. (Publications de la Société Française de Musicologie, Première Série, X)
- Ghisi, Frederico. "Italian Ars-Nova music: The Perugia and Pistoia fragments of the Lucca codex, and other unpublished early fifteenth century sources," *Journal of Renaissance and Baroque Music*, I (1946), 173-191 and Suppl.
- _____. "L'Ordinarium missae nel XV secolo ed i primordi della parodia," *Atti del Congresso Internazionale di Musica Sacra*, Roma, 1950. Tournai, Desclée, 1952. p. 308-310.
- _____. "A second Sieneese fragment of Italian Ars Nova," *Musica Disciplina*, II (1948), 173-77.
- Gombosi, Otto. "Machaut's 'Messe Notre-Dame'," *Musical Quarterly*, XXXVI (1950), 204-24.
- Graduale sacrosanctae Romanae ecclesiae de tempore et de sanctis*. Paris, Desclée, 1924.
- Graduale Sarisburiense*. Edited by W. H. Frere. London, Published for the Plainsong and Mediaeval Music Society by Bernard Quaritch, 1894.
- Haas, Robert. *Aufführungspraxis der Musik*. Potsdam, Athenaion, 1931.
- Haberl, Franz Xaver. "Die römische 'schola cantorum' und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts," *Vierteljahrsschrift für Musikwissenschaft*, III (1887), 189-296.
- _____. "Wilhelm Dufay," *Vierteljahrsschrift für Musikwissenschaft*, I (1885), 397-530.
- Handschin, Jacques. "Angelomontana polyphonica," *Schweizerisches Jahrbuch für Musikwissenschaft*, III (1928), 64ff. and Suppl., 1-26.
- _____. "Gregorianisch-Polyphones aus der Handschrift Paris Lat. 15129," *Kirchenmusikalisches Jahrbuch*, XXV (1930), 60-76.

- Handschin, Jacques. "A monument of English medieval polyphony: the manuscript Wolfenbüttel 677." *The Musical Times*, LXXIII (1932), 510-13; LXXIV (1933), 697-704.
- _____. *Musikgeschichte im Ueberblick*. Lucerne, Räder, 1948.
- _____. "Reflexions sur la terminologie," *Revue Belge de Musicologie*, VI (1952), 7-11.
- _____. "Trope, sequence and conductus," Chapter V of *Early medieval music up to 1300*. Edited by Dom Anselm Hughes. London, Oxford, 1954. (*New Oxford History of Music*, II) p. 128-74.
- _____. "The two Winchester Tropers," *The Journal of Theological Studies*, XXXVII (1936), 34-49; 156-72.
- _____. "Eine wenig beachtete Stilrichtung innerhalb der mittelalterlichen Mehrstimmigkeit," *Schweizerisches Jahrbuch für Musikwissenschaft*, I (1924), 56.
- _____. "Zur Frage der melodischen Paraphrasierung im Mittelalter," *Zeitschrift für Musikwissenschaft*, X (1928), 513-559.
- Hannas, Ruth. "Concerning deletions in the polyphonic Mass Credo," *Journal of the American Musicological Society*, V (1952), 155-166.
- Harder, Hanna. "Die Messe von Toulouse," *Musica Disciplina*, VII (1953), 105-123.
- Harder, Hanna and Stäblein, Bruno. "Neue Fragmente mehrstimmiger Musik aus spanischen Bibliotheken," *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*. Edited by D. Weise. Bonn, Beethovenhaus, 1957. p. 131-41.
- Harrison, Frank L. *Music in medieval Britain*. London, Routledge & Kegan Paul, 1958.
- Hughes, Anselm. *Index to the facsimile edition of Ms. Wolfenbüttel 677*. Edinburgh, Blackwood, 1939.

Hughes, Anselm. Worcester mediaeval harmony of the thirteenth and fourteenth centuries. Nashdom Abbey, Burnham, Bucks, The Plainsong and Mediaeval Music Society, 1928.

Hughes, David G. "Liturgical polyphony at Beauvais in the thirteenth century," *Speculum*, XXXIV (1959), 184-200.

_____. "A view of the passing of Gothic music: Line and counterpoint, 1380-1430." Unpublished Ph. D. dissertation, Harvard University, 1957.

Husmann, Heinrich. Die Mittelalterliche Mehrstimmigkeit. Köln, Arno-Volk, 1955. (Das Musikwerk, III)

Jachimecki, Z. "Muzyka na dworze króla Władysława Jagiełły, 1424-1430," *Rozprawy Wydziału filol. Akad. Umiejętności w Krakowie*, LIV (1915), 1-28.

Jackson, Roland. "Musical interrelations between fourteenth century Mass movements (a preliminary study)," *Acta Musicologica*, XXIX (1957), 54-64.

Jeppesen, Knud. "Ein venezianisches Lauderhandschrift," *Theodor Kroyer Festschrift*. Edited by H. Lenck. Regensburg, G. Bosse, 1933. p. 69-76.

Jungmann, Josef Andreas. *Missarum Sollemnia*. 3d ed. Freiburg, Herder, 1952. 2v.

Kenney, Sylvia W. "'English discent' and discent in England," *The Musical Quarterly*, XLV (1959), 26-48.

Königslöw, Annemarie von. Die italienischen Madrigalisten des Trecento. Würzburg-Amthle, Konrad Triltsch, 1940.

Korte, Werner. Die Harmonik des frühen XV. Jahrhunderts in ihrem Zusammenhang mit der Formtechnik. Münster i. W., Gutenberg-Druckerei, Suhrbier & Bröcker, 1929.

_____. Studie zur Geschichte der Musik in Italien im ersten Viertel des 15. Jahrhunderts. Kassel, Bärenreiter, 1933.

Kresteff, Assen. "Die mehrstimmigen Messkompositionen des Codex Ivrea." Unpublished summary of dissertation, University of München, 1947.

La Fage, Juste Adrien de. *Essais de diphtérogaphie musicale ou Notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique.* Paris, Leguix, 1864. 2v.

_____. (ed.) *Nicolai Capuani Presbyteri compendium musicale.* Paris, Bonaventura et Ducessois, 1853.

Lesure, François. "Avignon," *Die Musik in Geschichte und Gegenwart.* Vol. I. Kassel, Bärenreiter, 1949-51. Cols. 896-899.

Liber responsorialis pro festis. I. Classis et communi sanctorum, juxta ritum monasticum. Solesmes, Typ. Sancti Petri, 1895.

The Liber usualis, with introduction and rubrics in English. Edited by the Benedictines of Solesmes. Tournai, Desclée, 1952.

Li Gotti, Ettore. "Il più antico polifonista italiano del sec. XIV," *Italica*, XXIV (1947), 196-200.

Li Gotti, Ettore and Pirrotta, Nino. *Il Sacchetti e la tecnica musicale del trecento italiano.* Firenze, Sansoni, 1935.

Ludwig, Friedrich. "Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts," *Handbuch der Musikgeschichte.* Edited by G. Adler. 2d ed. Berlin-Wilmersdorf, Heller, 1929. Vol I, p. 157-295.

_____. "Die mehrstimmige Messe des 14. Jahrhunderts," *Archiv für Musikwissenschaft*, VII (1952), 417-435.

_____. "Die mehrstimmige Musik des 11. und 12. Jahrhunderts," *Bericht des III. Kongress der Internationalen Musikgesellschaft, Wien, 1909.* Wien, Artaria, 1909. p. 101-108.

_____. "Die mehrstimmige Musik des 14. Jahrhunderts," *Sammelbände der Internationalen Musikgesellschaft*, IV (1902), 16-69.

- Ludwig, Friedrich. "Die mehrstimmige Werke der Handschrift Engelberg 314," *Kirchenmusikalisches Jahrbuch*, XXI (1908), 48-61.
- _____. *Repertorium organorum recentioris et motetorum vetustissimi stili*. Halle, Niemayer, 1910. 2v.
- _____. Review of "Geschichte der Mensuralnotation von 1250-1460," by J. Wolf, *Sammelbände der Internationalen Musikgesellschaft*, VI (1905), 597-64.
- Machabey, Armand. *Guillaume de Machaut; la vie, l'oeuvre musicale*. Paris, Richard-Masse, 1955. 2v.
- _____. "La musique religieuse française au XIVe siècle," *Revue Musicale*, No. 222 (1953-54), 30-43.
- Machaut, Guillaume de. *Musikalische Werke*. Edited by Fr. Ludwig. Leipzig, Breitkopf & Härtel, 1926-29. 3v. (Deutsche Musikgesellschaft. *Publikationen Älterer Musik*, Vol. I, Part 1; Vol. III, Part 1; Vol. IV, Part 2)
- Marrocco, William Thomas. *Fourteenth-century Italian cacce*. Cambridge, Mass., The Mediaeval Academy of America, 1942. (Publication No. 39. *Studies and Documents*, No. 4)
- Melnicki, Margareta. "Das einstimmige Kyrie des lateinischen Mittelalters." *Dissertation*, University of Erlangen, 1955.
- Milchsack, Gustav (ed.) *Hymni et sequentiae cum compluribus aliis et Latinis et Gallicis necnon Theoticis carminibus medio aevo compositis*. Paris, Niemeyer, 1886.
- Nonnikendam, Marius. "De Machauts 'Messe Notre-Dame'. Oudstemannenkoormis?" *Mens en Melodie*, VIII (1953), 344-46.
- Pirro, André. *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe*. Paris, E. Laurens, 1940.
- _____. *La musique à Paris sous le règne de Charles VI, 1380-1422*. Strasbourg, Heitz, 1930. (*Sammlung musikwissenschaftlicher Abhandlungen*, I)

Pirro, André. "Remarques sur l'exécution musicale, de la fin du 14e siècle au milieu du 15e siècle," Report of the first Congress of the International Society for Musical Research, Liège, 1930. Nasdom Abbey, Burnham, Bucks, Published for the International Society for Musical Research by the Plainsong and Mediaeval Music Society, 1930. p. 55-65.

Pirrotta, Nino. "L'Ars Nova italiana," Histoire de la musique. Edited by R. Manuel. Paris, Gallimard [to be published] (Encyclopédie de la Pléiade,)

_____. "Il codice estense lat. 568 et² la musica francese in Italia al principio del '400," Atti della Reale Accademia di Scienze, Lettere e Belle Arti di Palermo, Ser. 4, Vo. V, Part 2 (1946), 101-154.

_____. "Considerazioni sui primi esempi di Missa parodia," Atti del Congresso Internazionale di Musica Sacra, Roma, 1950. Roma, Desclée, 1952. p. 315-18.

_____. "Gherardellus," Die Musik in Geschichte und Gegenwart. Vol. V. Kassel, Bärenreiter, 1956. Col. 55.

_____. "Gratiosus de Padua," Die Musik in Geschichte und Gegenwart. Vol. V. Kassel, Bärenreiter, 1956. Col. 703.

_____. "Italien; B.: 14.-16. Jh.," Die Musik in Geschichte und Gegenwart. Vol. VI. Kassel, Bärenreiter, 1957. Cols. 1476-1500.

_____. "Marchettus de Padua and the Italian Ars Nova," Musica Disciplina, IX (1955), 57-71.

_____. (ed.) The music of fourteenth century Italy. Amsterdam, American Institute of Musicology, 1954. Vol. I. (Corpus Mensurabilis Musicae, 8)

_____. "Per l'origine e la storia della 'caccia' e del 'madracale' trecentesco," Rivista Musicale Italiana, XLVIII (1946), 305-323; XLIX (1947), 121-142.

_____. "Paolo da Firenze in un nuovo frammento dell'Ars Nova," Musica Disciplina, X (1956), 61-66.

- Pirrota, Nino. "Paolo Tenorista da Firenze in a new fragment of the Italian Ars Nova. Los Angeles, Gottlieb [to be published]
- _____. "Scuole polifoniche italiane durante il sec. XIV: di una pretesa scuola napoletana," *Collectanea Historiae Musicae*, I (1953), 11-18.
- Pirrota, Nino and Li Gotti, Ettore. "Il codice di Lucca," *Musica Disciplina*, III (1949), 119-38; IV (1950), 111-52; V (1951), 115-42.
- _____. "Paolo Tenorista, fiorentino 'extra moenia'," *Estudios Dedicatos a Menendez Pidal*. Vol. III. Madrid, Consejo Superior de Investigaciones Cientificas, Patronato Marcelino Menendez y Pelayo, 1952. p. 577-606.
- Plamenac, Dragan. "Another Paduan fragment of trecento music," *Journal of the American Musicological Society*, VIII (1955), 165-81.
- _____. "Faenza, Codex 117," *Die Musik in Geschichte und Gegenwart*. Vol. III. Kassel, Bärenreiter, 1954. Cols. 1709-1714.
- _____. "Keyboard music of the 14th century in Codex Faenza 117," *Journal of the American Musicological Society*, IV (1951), 179-201.
- _____. "New light on Faenza Codex 117," *Report of the fifth Congress of the International Musicological Society, Utrecht, 1952*. Amsterdam, Vereeniging voor Nederlandsche Muziekgeschiedenis, 1952. p. 310-26.
- _____. "A reconstruction of the French chansonnier in the Biblioteca Colombina, Seville," *The Musical Quarterly*, XXVII (1951), 501-42; XXVIII (1952), 85-117; 245-77.
- Prado, Dom G. and Whitehill, W. M. (eds.) *Liber sancti Jacobi: Codex Calixtinus*. Santiago de Compostela, 1944. 2v.
- Reaney, Gilbert. "The manuscript London, British Museum, Additional 29987 (Lo)," *Musica Disciplina*, XII (1958), 67-91.

- Reany, Gilbert (ed.) *Early fifteenth century music*. Rome, American Institute of Musicology, 1955-59. 2v. (Corpus Mensurabilis Musicae, XI)
- _____. "Johannes de Limburgia," *Die Musik in Geschichte und Gegenwart*. Vol. VII. Kassel, Bärenreiter, 1958. Cols. 101-05.
- _____. "Legrant," *Die Musik in Geschichte und Gegenwart*. Vol. VIII. Kassel, Bärenreiter, 1960. Cols. 476-78.
- _____. "The manuscript Oxford, Bodleian Library, Canonici Misc. 213," *Musica Disciplina*, IX (1955), 73-104.
- Reany, Gilbert, Gilles, André and Maillard, Jean. "The 'Ars Nova' of Philippe de Vitry," *Musica Disciplina*, X (1956), 5-33; XI (1957), 12-30.
- Reese, Gustave. *Music in the Middle Ages*. New York, Norton, 1940.
- _____. *Music in the Renaissance*. New York, Norton, 1954.
- Rehm, Wolfgang, "Franchois," *Die Musik in Geschichte und Gegenwart*. Vol. IV. Kassel, Bärenreiter, 1955. Cols. 629-31.
- _____. "Grenon," *Die Musik in Geschichte und Gegenwart*. Vol. V. Kassel, Bärenreiter, 1956. Cols. 813-15.
- _____. "Grossin," *Die Musik in Geschichte und Gegenwart*. Vol. VIII. Kassel, Bärenreiter, 1960. Cols. 200-02.
- _____. "Loqueville," *Die Musik in Geschichte und Gegenwart*. Vol. VIII. Kassel, Bärenreiter, 1960. Cols. 1197-98.
- Rinmann, Heribert (ed.) *Das Glogauer Liederbuch*. Kassel, Bärenreiter, 1936-37. 2v. (Das Erbe deutscher Musik. Erste Reihe: Reichsdenkmale, 4, 8)
- Rohloff, Ernst. *Der Musiktraktat des Johannes de Grocheo; nach den Quellen neu herausgegeben*. Leipzig, Reinecke, 1943. (Media Latinitas Musica, II)
- Roncaglia, Gino. "Intorno ad un codice di Johannes Bonadies," *Atti e Memorie della Real' Accademia di Scienze, Lettere ed Arti di Modena*, Ser. 5, IV (1939), 31f.
- Rokseth, Yvonne. *Polyphonies du XIIIe siècle; manuscrit H 196 de la Faculté de Médecine du Montpellier*. Paris, L'Oiseau Lyre, 1935-39. 4v.

Sacchetti, Franco. *Il libro delle rime*. Edited by Al. Chiari. Bari, G. Laterza, 1936.

Sachs, Curt. *Rhythm and tempo, a study in music history*. New York, Norton, 1953.

Sartori, Claudio. "Matteo da Perugia e Bertrand Feragut, i due primi maestri di cappella del Duomo di Milano," *Acta Musicologica*, XXVIII (1956), 12-27.

Schering, Arnold (ed.) *Geschichte der Musik in Beispielen*. Leipzig, Breitkopf & Härtel, 1931.

Schmidt, Günther. "Zur Frage des Cantus firmus im 14. und beginnenden 15. Jahrhunderts," *Archiv für Musikwissenschaft*, XV (1958), 230-250.

Schmidt-Görg, Joseph. "Brassart," *Die Musik in Geschichte und Gegenwart*. Vol. II. Kassel, Bärenreiter, 1952. Cols. 223-25.

Schrade, Leo. "The chronology of the Ars Nova in France," *L'Ars Nova: Recueil d'études sur la musique du XIVe siècle. Les colloques de Wégimont II-1955*. Paris, Société d'Éditions Les Belles Lettres, 1959. (Les Congrès et Colloques de l'Université de Liège, XIII) p. 37-62.

_____. "A fourteenth century Parody Mass," *Acta Musicologica*, XXVII (1955), 13-39; XXVIII (1956), 54-55.

_____. "The Mass of Toulouse," *Revue Belge de Musicologie*, VIII (1954), 84-96.

_____. "Die Messe in der Orgelmusik des 15. Jahrhunderts," *Archiv für Musikforschung*, I (1936), 129-75.

_____. "News on the chant cycle of the Ordinarium Missae," *Journal of the American Musicological Society*, VIII (1955), 66-69. (Abstract)

_____. "The organ in the Mass of the 15th century," *The Musical Quarterly*, XXVIII (1942), 329-36; 467-87.

_____. (ed.) *Polyphonic music of the fourteenth century*. Vol. I. Monaco, Éditions de l'Oiseau-Lyre, 1956.

- Squire, William Barclay. "Notes on an undescribed collection of English 15th century music," *Sammelbände der Internationalen Musikgesellschaft*, II (1901), 342-92.
- Stählein, Bruno. "Agnus Dei," *Die Musik in Geschichte und Gegenwart*. Vol. I. Kassel, Bärenreiter, 1949-51. Cols. 148-56.
- Stainer, Sir John (ed.) *Early Bodleian music; Dufay and his contemporaries*. London, Novello, 1898.
- Szczepańska, Marja. "Nowe źródło do historii muzyki średnio-wiecznej w Polsce," *Księga pamiątkowa ku czci Profesora Dr. Adolfa Chybińskiego*. Kraków, Nakładem Autorów, 1930. p. 15-56.
- Thalberg, Oscar. "Zur Kompositionstechnik des Trienter Zeitalters," *Zeitschrift der Internationalen Musikgesellschaft*, XIII (1912), 121-130.
- Vale, G. "La cappella musicale del Duomo di Udine," *Note d'Archivio per la Storia Musicale*, VII (1930), 87-214.
- Van, Guillaume de. "Inventory of manuscript Bologna Liceo Musicale Q 15 (olim 37)," *Musica Disciplina*, II (1948), 231-57.
- _____. *Les monuments de l'Ars Nova*. Paris, L'Oiseau-Lyre, 1939?
- _____. "La pédagogie musicale à la fin du moyen âge," *Musica Disciplina*, II (1948), 75-97.
- _____. "A recently discovered source of early fifteenth century polyphonic music," *Musica Disciplina*, II (1948), 5-74.
- _____. Review of *Le manuscrit de musique polyphonique du trésor d'Apt (XIVe-XVe siècle)* by A. Gastoué, *Acta Musicologica*, XII (1940), 64-69.
- Villani, Filippo. *Liber de origine civitatis Florentiae et eiusdem famosis civibus*. Edited by G. C. Galletti. Firenze, Mazzoni, 1847.

Wagner, Peter. Geschichte der Messe. Leipzig, Breitkopf & Härtel, 1913.

_____. Gregorianische Formenlehre; eine choralische Stilkunde. Leipzig, Breitkopf & Härtel, 1921. (Einführung in die gregorianischen Melodien, 3)

Wallner, Bertha Antonia (ed.) Das Buxheimer Orgelbuch. Kassel, Bärenreiter, 1958-59. (Das Erbe deutschen Musik, XXXVII-XXXIX. Abteilung Mittelalter, 7-9)

_____. (ed.) Das Buxheimer Orgelbuch; Handschrift mus. 3725 der Bayerischen Staatsbibliothek, München. Kassel, Bärenreiter, 1955. (Documenta Musicologica, Reihe 2, Nr. 1)

Wienpahl, R. W. "Modal usage in Masses of the fifteenth century," *Journal of the American Musicological Society*, V (1952), 37-52.

Wolf, Johannes. "Florenz in der Musikgeschichte des 14. Jahrhunderts," *Sammelbände der Internationalen Musikgesellschaft*, III (1902), 599-646.

_____. Geschichte der Mensural-Notation von 1250-1460. Leipzig, Breitkopf & Härtel, 1904. 3v.

_____. "Eine neue Quelle zur Musik des 15. Jahrhunderts," *Juhlakirja Ilmari Krohn'ille 8.X.1927. Julkaissut Suomen Musiikkitieteellinen Seura. Helsinki, Suomalaisen Kirjallisuuden Seuran Kirjapainon*, 1927. p. 151-62.

_____. (ed.) *Der Squarcialupi Codex, Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz; zwei- und dreistimmige italienische weltliche Lieder, Ballate, Madrigali und Cacce des vierzehnten Jahrhunderts.* Lippstadt, Kistner & Siegel, 1955.