

EARLY MUSIC HISTORY 3

Studies in Medieval and Early Modern Music

edited by IAIN FENLON

This third volume of *Early Music History* continues the pattern of the first two by including manuscript studies, work on the development of notations, archival study, and writing dealing with the patronage of music. One notable feature of the second volume, a collaborative compilation providing detailed descriptions of recently discovered and otherwise unidentified fragmentary sources of early English polyphony, is here continued in a second instalment dealing mostly with fifteenth-century material. Another article reveals the existence of a new source of Italian Trecento song. It is hoped that future issues will provide a similar gathering-point for information about other newly discovered sources of other repertoires, particularly those which largely survive only in fragments. Other contributions offer fresh consideration of sixteenth-century Venetian music-printing privileges, Beneventan notation, the career of Andrea Gabrieli, and the intellectual and cultural formation of Francesco Landini. As with its predecessor, *Early Music History 3* is generously illustrated. This issue concludes with an Index to the first three volumes.

RICHARD J. AGEE The Venetian privilege and music-printing in the sixteenth century

JOHN BOE The Beneventan apostrophus in south Italian notation, A.D. 1000–1100

MARIO FABBRI and JOHN NÁDAS A newly discovered Trecento fragment: scribal concordances in late-medieval Florentine manuscripts

MICHAEL P. LONG Francesco Landini and the Florentine cultural élite

MARTIN MORELL New evidence for the biographies of Andrea and Giovanni Gabrieli

ROGER BOWERS and ANDREW WATHEY, compilers New sources of English fourteenth- and fifteenth-century polyphony

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