

# EARLY MUSIC HISTORY

8

Studies in  
medieval and  
early modern  
music

*Edited by Iain Fenlon*

## EARLY MUSIC HISTORY 8

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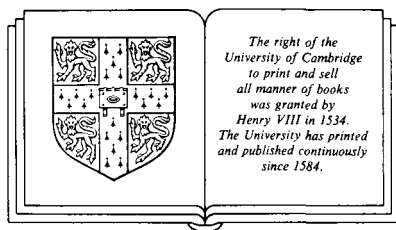
## STUDIES IN MEDIEVAL AND EARLY MODERN MUSIC

Edited by

IAIN FENLON

Fellow of King's College, Cambridge

*For Armen Carapetyan on his Eightieth Birthday*



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# CONTENTS

	page
NICOLETTA GUIDOBALDI (University of Bologna) Music publishing in sixteenth- and seventeenth-century Umbria	1
JAMES HAAR (University of North Carolina at Chapel Hill) Cosimo Bartoli on music	37
GIULIO ONGARO (University of Delaware) Sixteenth-century patronage at St Mark's, Venice	81
ALEJANDRO ENRIQUE PLANCHART (University of California at Santa Barbara) Guillaume Du Fay's benefices and his relationship to the court of Burgundy	117
RONALD WOODLEY (University of Newcastle upon Tyne) Tinctoris's Italian translation of the Golden Fleece statutes: a text and a (possible) context	173

## REVIEWS

GARY TOMLINSON, <i>Monteverdi and the End of the Renaissance</i> TIM CARTER	245
ELLEN T. HARRIS, <i>Henry Purcell's Dido and Aeneas</i> CURTIS PRICE	260
<i>Index to Volumes 4–8</i>	269



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## PRESENTATION

Contributors should write in English, or be willing to have their articles translated. All typescripts must be double spaced with margins of at least 2.5 cm (1"). Footnotes, bibliographies, appendixes, tables and displayed quotations must also be double spaced. The 'top' (ribbon) copy of the typescript must be supplied. Scripts submitted for consideration will not normally be returned unless specifically requested.

Tables, graphs, diagrams and music examples must be supplied on separate sheets from the text of the article. Illustrations should be in the form of black and white prints, measuring  $20.3 \times 15.2$  cm ( $8'' \times 6''$ ). All illustrative material should carry the contributor's name and should be numbered and carefully keyed into the typescript. Captions should be separately typed, double spaced.

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## PUNCTUATION

English punctuation practice should be followed: (1) single quotation marks, except for 'a "quote" within a quote'; (2) punctuation outside quotation marks, unless a complete sentence is quoted; (3) no comma before 'and' in a series; (4) footnote indicators follow punctuation; (5) square brackets [ ] only for interpolation in quoted matter; (6) no stop after abbreviations that include the last letter of a word, e.g. Dr, St (but Prof.).



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A quotation of no more than 60 words of prose or one line of verse should be continuous within the text and enclosed in single quotation marks. Longer quotations should be displayed and quotation marks should not be used. For quotations from foreign languages, the English translation should be given in the text, the foreign-language original in the footnote.

### NUMBERS

Numbers below 100 should be spelled out, except page, bar, folio numbers etc., sums of money and specific quantities, e.g. 20 ducats, 45 mm. Pairs of numbers should be elided as follows: 190–1, 198–9, 198–201, 212–13. Dates should be given in the following forms: 10 January 1983, the 1980s, sixteenth century (16th century in tables and lists), sixteenth-century polyphony.

### CAPITALISATION

Incipits in all language (motets, songs, etc.), and titles except in English, should be capitalised as in running prose; titles in English should have all important words capitalised, e.g. *The Pavin of Delight*. Most offices should have a lower-case initial except in official titles, e.g. ‘the Lord Chancellor entered the cathedral’, ‘Bishop Fisher entered the cathedral’ (but ‘the bishop entered the cathedral’). Names of institutions should have full (not prose-style) capitalisation, e.g. Liceo Musicale.

### ITALICS

Titles and incipits of musical works in italic, but not genre titles or sections of the Mass/English Service, e.g. Kyrie, Magnificat. Italics for foreign words should be kept to a minimum; in general they should be used only for unusual words or if a word might be mistaken for English if not italicised. Titles of manuscripts should be roman in quotes, e.g. ‘Rules How to Compose’. Names of institutions should be roman.

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### NOTE NAMES

Flats, sharps and naturals should be indicated by the conventional signs, not words. Note names should be roman and capitalised where general, e.g. C major, but should be italic and follow the Helmholtz code where specific (*C*, *C*, *C c c' c'' c'''*; *c'* = middle C). A simpler system may be used in discussions of repertories (e.g. chant) where different conventions are followed.

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