

EARLY MUSIC HISTORY 2

Studies in Medieval and Early Modern Music

edited by IAIN FENLON

This second volume of *Early Music History* continues the aims of the first by presenting manuscript studies, analytical and archival work, and writing dealing with the patronage of music during the medieval and early modern period. It also introduces a new feature, a collaborative compilation providing detailed descriptions of recently discovered and otherwise unidentified fragmentary sources of English thirteenth- and fourteenth-century polyphony: it is hoped that future issues will provide a similar gathering-point for information about newly discovered sources of other repertoires, particularly those that largely survive only in fragments. As with its predecessor, *Early Music History 2* is generously illustrated and well provided with music examples including complete pieces. A number of review-articles concludes this issue.

DIMITRI CONOMOS Experimental polyphony, 'according to the... Latins', in late Byzantine psalmody

PETER LE HURAY The Chirk Castle partbooks

HAROLD S. POWERS Modal representation in polyphonic offertories

WILLIAM F. PRIZER Isabella d'Este and Lorenzo da Pavia, 'master instrument-maker'

EDWARD H. ROESNER Johannes de Garlandia on *organum in speciali*

IAN RUMBOLD The compilation and ownership of the 'St Emmeram' codex (Munich, Bayerische Staatsbibliothek, Clm 14274)

PETER WRIGHT The compilation of Trent 87₁ and 92₂

PETER M. LEFFERTS and MARGARET BENT, compilers New sources of English thirteenth- and fourteenth-century polyphony

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