

Guillaume Du Fay

This volume explores the work of one of medieval music's most important figures, and in so doing presents an extended panorama of musical life in Europe at the end of the Middle Ages. Guillaume Du Fay rose from obscure beginnings to become the most significant composer of the fifteenth century, a man courted by kings and popes, and this study of his life and career provides a detailed examination of his entire output, including a number of newly discovered works. As well as offering musical analysis, this volume investigates his close association with the cathedral of Cambrai, and explores how, at a time when music was becoming increasingly professionalised, Du Fay forged his own identity as 'a composer'. This detailed biography will be highly valuable for those interested in the history of medieval and church music, as well as for scholars of Du Fay's musical legacy.

ALEJANDRO ENRIQUE PLANCHART wide-ranging and distinguished career as composer, conductor, and scholar began in Caracas, Venezuela and took him via Yale and Harvard to the University of California, Santa Barbara, where he is now Emeritus Professor. In 1963 he founded an early music ensemble, Cappella Cordina, with whom he issued a pioneering series of recordings of medieval and Renaissance music. His book *The Repertory of Tropes at Winchester* won the Gustave O. Arlt Award in the Humanities in 1979. In 2006 he received the Howard Mayer Brown Award from Early Music America, and in 2013 he received the Medal of the City of Tours. He was also winner, in 2009, of the Arion Prize from the Cambridge Society for Early Music, for his work on Guillaume Du Fay, of which this book is the long-awaited summation.

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Guillaume Du Fay

The Life and Works

Volume I: The Life

ALEJANDRO ENRIQUE PLANCHART

University of California, Santa Barbara



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To Margaret Bent and Richard Sherr

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Acknowledgments

This is not a book I ever actually planned on writing. Its genesis owes a great deal to the charm and power of persuasion of the late Eric van Tassel, who in 1974 or thereabouts talked me into offering to write a book about Du Fay for Cambridge. At the time I told him that I believed that to write such a book properly could take twenty years, and yet he managed to convince me to make a foolish promise to Cambridge for a book in two or three years.

Even in those comments I was absolutely unrealistic. It took me thirty-five years to finish the book, and I am still not entirely sure that I have covered the ground in a way that remotely does justice to Du Fay and his music. By my own informal count it involved looking page by page into some fourteen million pages of documents, and every surviving manuscript with a work by Du Fay or possibly by Du Fay that came along. Still the length of time it took is mostly a function of my own lack of discipline, but also of the hard facts of my academic career. From 1976, when I started at the University of California, until my retirement in 2002, my teaching duties, except for an isolated term here and there, involved teaching the music of the Middle Ages up to ca. 1400, the music of the twentieth century, and toward my last years at the university, the music of the Classical era, but not the music of the fifteenth and sixteenth centuries. I also had under my charge a motet choir, a medieval ensemble, and a Baroque orchestra, and although I did perform a great deal of music of the fifteenth century, including all of Du Fay's music over the years, I believe I owed it to my students in these ensembles to expose them to the performance of music from Beneventan and Gregorian chant to the music of Mozart and Haydn, with everything in between, so that they would go, after four or six years in these ensembles, with a living knowledge of the traditions of Western music from ca. 900 to 1800.

Still, the joy of discovery, putting together the bits and pieces that what Bonnie Blackburn and Laurie Stras call "the Archive Angel" put on my path, and the extraordinary beauty and power of the music of Du Fay and his contemporaries, particularly Ockeghem and Josquin, made the journey as enjoyable as life can be, and the fact that research, and in particular

performance, is never a solitary endeavor, put in my way a great number of people who illuminated not only my work, but my life. Coming to the end of this work, I want once again to thank Eric, whose sense of the beauty and the joy of this music was one of his most salient traits.

The people who have helped me along the way are legion, and even at the risk of forgetting a name after so many years, I would be remiss if I did not thank all whom I remember. At the start three people were particularly helpful and encouraging: the late canon of Cambrai, Edmond Dartus, who, like Du Fay, was head of the musical establishment of his cathedral and had an immense knowledge of the archival material in Cambrai and Lille, as well as an abiding love for the music of the Renaissance; Craig Wright, who shared with me many of his discoveries long before their publication; and David Fallows, whose knowledge of the music of the fifteenth century is probably unparalleled, and with whom I have had an incredibly stimulating dialogue for more than three decades. I know very few people who can get as infatuated with a work of fifteenth-century music as he does, and who can communicate that infatuation with as much artistic and intellectual insight as he.

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Dr. Isa Ricci, Biblioteca Apostolica Vaticana and its late prefect the Rev. Leonard Boyle (martyr), Biblioteca Nazionale Centrale di Firenze, Bibliothèque Municipale de Besançon, Bibliothèque Nationale de France and the then conservateur of the music division, François Avril, Bibliothèque Universitaire et Cantonale de Lausanne, Museo Internazionale e Biblioteca della Musica di Bologna, Museo Medievale di Bologna and Dr. Giancarlo Benevolo, Palais des Beaux Arts de Lille and its then director Mme Florence Gombert.

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I am equally indebted to the John Simon Guggenheim Foundation for a fellowship in 1988–1989, which allowed me the time and peace of mind to do what amounted to “a second pass” of the entire archival material I had looked at in Rome and Cambrai between 1981 and 1987, a process that essentially closed virtually all the chronological gaps that were then in our view of Du Fay’s life, and sent the work in the direction it ultimately took, which included the separate preparation of a new *Opera Omnia*.

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The Organization of the Cathedral of Cambrai

Chapter 4 presents a detailed structure of the structure, organization, and governance of the cathedral of Cambrai. Here, as a convenient reference, is a list of the different offices that have left traces in the written record, with a short description of their functions. These are listed in alphabetical order by the terms I use in this study to refer to them. In terms of income, virtually all of the offices listed here derived their income from three main categories: (1) rentals of houses and small plots owned specifically by the office, (2) sale of wheat from lands held by the office, and (3) sale of oats from lands held by the office. A few offices, specifically the chaplains, the fabric, and the wine, received a special gift from newly appointed chaplains (for the chaplain's office) or canons (for the fabric and the wine) during the first year they were received to a benefice, and almost all offices received monies or property to support endowments, either as occasional gifts from patrons clerical and secular or legacies of the deceased.

Assize (later divided into "Grand Assize" and "Assize of Cambrésis.")

The central financial office of the cathedral and the diocese, which oversaw the administration of all the lands and rents of the cathedral (although it did not include lands or property that officially belonged to another of the offices that occasionally owned such property).

Aumonse. The charitable arm of the cathedral chapter, which also paid half of the expenses of the clothing and support of the small vicars and the choristers, as well as dispensing alms to numerous people and organizations.

Bread. The office that supported the bakery of the chapter and all the purchase of materials for the making of bread and the distribution of bread to the members of the cathedral clergy, merged after 1419 with the office of wine.

Cellar. The office that administered the cathedral's vineyard and collected its rents and produce and stored the wine. Canons could buy into the cellar's holdings and receive a yearly sum from its profits.

Chaplains (great and small communities). The office that administered the finances of the community of chaplains, the functioning of the chaplaincies, and collection of the "taxes" on "foreign" chaplaincies

(when they were held *in absentia* but not *ad privilegium*). The records of the great community are extensive; those of the small community are almost wholly lost.

Fabric. The office that administered the liturgical functioning of the cathedral in all its aspects, and payed for all the expenses of the liturgy, including the daily distributions to those participating, the monies for wax and lighting, vestments, the copying and repair of books (including choirbooks), as well as paintings and glasswork for the cathedral.

Grand métier. The office that paid for most of the lay servants of the cathedral, gave the canons their stipend for each general meeting of the chapter they attended, and oversaw the gifts of wine and bread to visiting dignitaries and other guests honored by the chapter.

Great vicars. The office that administered all the endowed services in which the community of great vicars took part (largely all the services *tout court*, apart from the daily liturgy), dispensing the sums stipulated by the donors to each member taking part in the liturgy).

Small vicars. The office that appointed and dismissed all the small vicars of the cathedral, the choristers, and paid for half of their livery and for their daily distributions.

Wine. The office that administered the distribution of wine, and after 1439 of bread as well, to all the members of the cathedral clergy. Beginning in 1439, this distribution included the bread given to each small vicar for his service in the choir, which led to the office keeping a detailed account of which vicars were present on a daily basis.

A Note on Currency

The status of coinage in the fifteenth century, what the executors of Du Fay's will call "monetary gold and silver" (*or et argent monnoyer*), was in constant flux, and most accounts were kept in theoretical "money of account," whose relationship to actual money was often defined at the start of a given account and could vary from year to year.

In Cambrai and Burgundy it was the pound of Tours, divided into 20 *sols*, each divided into 12 *deniers*.

In the papal accounts it was the cameral florin, worth 20 *soldi* and 240 *denari*.

In Savoy it was the florin "parvus pondus," divided into 20 *grossi*, each divided into 12 *denari*.

The relationship of these moneys to each other or to the actual coinage in each region was fluid and changeable throughout the fifteenth century.

Abbreviations

Manuscript Sigla

Ao II 9	Aosta, Biblioteca del Seminario Maggiore, MS II 9 (<i>olim</i> A 1° D 19). Complete color photographs available at http://www.diamm.ac.uk
Apt 16b	Apt, Basilique de Sainte-Anne, MS 16 bis
Bo Q15	Bologna, Museo Internazionale e Biblioteca della Musica, MS Q15 (<i>olim</i> Civico Museo Bibliografico Musicale, MS Q15, <i>olim</i> Liceo Musicale, MS 37). Facsimile: Margaret Bent, <i>Bologna Q15: The Making and Remaking of a Musical Manuscript</i> , 2 vols. (Lucca: LIM, 2008)
Br 5557	Brussels, Bibliothèque Royale de Belgique, MS 5557. Choirbook of the Burgundian chapel. Facsimile: <i>Choirbook of the Burgundian Chapel, Brussel, Koninklijke Bibliotheek MS. 5557</i> , ed. Rob C. Wegman (Peer: Alamire, 1989)
BU 2216	Bologna, Biblioteca Universitaria, MS 2216. Facsimile: F. Alberto Gallo, <i>Il Codice musicale 2216 della Biblioteca Universitaria di Bologna</i> , 2 vols. (Bologna: Forni, 1970)
Bux	Munich, Bayerische Staatsbibliothek, Cim. 352b (<i>olim</i> Mus. Ms. 3275) (Buxheimer Orgelbuch). Keyboard tablature. Facsimile in Bertha Amalie Wallner, ed., <i>Das Buxheimer Orgelbuch</i> , Documenta Musicologica, 2nd ser. 1 (Kassel: Bärenreiter, 1955)
Ca 6	Cambrai, Médiathèque municipale, MS 6
Ca 11	Cambrai, Médiathèque municipale, MS 11. Facsimile: <i>Cambrai Cathedral Choirbook / Livre de chœur de la Cathédrale de Cambrai ... Cambrai, Bibliothèque Municipale MS 11</i> , ed. Liane Curtis (Peer: Alamire, 1992)
Ca 29	Cambrai, Médiathèque municipale, MS 29
Cape	Cape Town, The South African Library, MS Grey 3.b.12
Ch 546	Chantilly, Musée Condé, MS 546. Facsimile: <i>Codex Chantilly, Bibliothèque du château de Chantilly, MS 546</i> ,

	ed. Yolanda Plumley and Anne Stone, 2 vols. (Turnhout: Brepols, 2008)
Cord	Paris, Bibliothèque nationale de France, Rothschild 2973 (I.5.13). Facsimile: Chansonnier de Jean de Montchenu (ca. 1475), ed. David Fallows, 2 vols. (Valencia: Vicent Garcia, 2008)
CS 14	Vatican, Biblioteca Apostolica Vaticana, Cappella Sistina, MS 14. Choirbook copied in northern Italy or perhaps even in Rome, early 1470s
CS 15	Vatican, Biblioteca Apostolica Vaticana, Cappella Sistina, MS 15. Choirbook copied in Rome for the papal chapel, ca. 1491–1496
CS 49	Vatican, Biblioteca Apostolica Vaticana, Cappella Sistina, MS 49. Choirbook copied in Rome for the papal chapel, 1492–II 904
Di	Dijon, Bibliothèque municipale, MS 517 (<i>olim</i> 295). Facsimile in <i>Dijon, Bibliothèque Publique, Manuscrit 517</i> , ed. Dragan Plamenac, Publications of Mediaeval Musical Manuscripts 12 (Brooklyn: Institute of Mediaeval Music, ca. 1972)
Ed	Edinburgh, National Library of Scotland, MS Adv. 5. 1. II 9. Choirbook copied by Robert Carver, ca. II 901–946, for the Royal Chapel of Scotland
EscA	El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, MS V.III.24. Facsimile in <i>Codex Escorial, Chansonnier, Biblioteca del Monasterio El Escorial/Signatur MS. V. III. 24</i> , ed. Wolfgang Rehm, Documenta Musicologia, 2nd ser. 2 (Kassel: Bärenreiter, 1958)
EscB	El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, MS IV.a.24
Fl 112b	Florence, Biblioteca Nazionale Centrale, MS Mag. XIX. 112bis
Fl 176	Florence, Biblioteca Nazionale Centrale, MS Magl. XIX. 176
Fl 178	Florence, Biblioteca Nazionale Centrale, MS Magl. XIX. 178
FP 26	Florence, Biblioteca Nazionale Centrale, MS Panciatichi 26. Facsimile in <i>Il Codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze</i> , ed. F. Alberto Gallo, Studi e testi per la storia della musica 3 (Florence: Leo S. Olschki, 1981)
FR 2794	Florence, Biblioteca Riccardiana, MS 2794

GSB	Great Saint Bernard Pass, Bibliothèque de l'Hospice, MS Fragment 8
Ivr 15	Ivrea, Biblioteca Capitolare, MS 15
Lab	Washington, Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier)
Lei 1084	Leipzig, Universitätsbibliothek, MS 1084, fols. 225 ^r –231 ^v . Music added to a mixed manuscript after ca. 1450
Lu 238	Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Biblioteca Maffi, Cartella 11/III. Facsimile: <i>The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Biblioteca Maffi, Cartella 11/III</i> , ed. Reinhard Strohm, Late Medieval and Early Renaissance Music in Facsimile 2 (Chicago: University of Chicago Press, 2008)
MAE	Mons, Archives de l'État
MC 871	Montecassino, Archivio della Badia, MS 871N
Mel	Yale University, Beinecke Library for Rare Books and Manuscripts, MS 91 (Mellon Chansonnier). Facsimile and edition in Leeman Perkins and Howard Garey, <i>The Mellon Chansonier</i> , 2 vols. (New Haven: Yale University Press, 1979)
Mer 13b	Merseburg, Domstiftsbibliothek, MS 13b (Bible concordance), guard folio
MilD 1	Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale Librone 1 (<i>olim</i> 2269). Facsimile: <i>Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 1 (olim 2269)</i> , ed. Howard Mayer Brown, Renaissance Music in Facsimile 12a (New York: Garland, 1987)
ModA	Modena, Biblioteca Estense, MS a.M.5.24. Facsimile: <i>Il Codice a.M.5.24 (ModA) and The Manuscript Modena, Biblioteca Estense, a.M.5.24</i> , ed. Anne Stone, 2 vols. (Lucca: LIM, 2005)
ModB	Modena, Biblioteca Estense Universitaria, a.X.1.11. Complete set of color photographs available in the Archive of Early and Medieval Music Manuscripts and Scores, www.diamm.ac.uk
ModD	Modena, Biblioteca Estense Universitaria, MS a.M.1.13 (<i>olim</i> Lat. 456)

ModE	Modena, Biblioteca Estense Universitaria, MS a.M.1.2 (<i>olim</i> Lat. 457)
MuB 3224	Munich, Bayerische Staatsbibliothek, Mus. Ms. 3224. Facsimile: <i>Ein Liber cantus aus den Veneto (um 1440): Fragmente in der Bayerische Staatsbibliothek München und der Österreichischen Nationalbibliothek Wien</i> , ed. Margaret Bent and Robert Klugseder (Wiesbaden: Reichert, 2012)
MuEm	Munich, Bayerische Staatsbibliothek, MS Clm 14274 (<i>olim</i> Mus. Ms. 3232a, <i>olim</i> Cim. 352 c). Facsimile: <i>Der Mensuralcodex St. Emmeram. Facsimile der Handschrift Clm 14274 der Bayerische Staatsbibliothek München</i> , ed. Ian Rumbold and Peter Wright, 2 vols. (Wiesbaden: Reichert, 2006)
Niv	Paris, Bibliothèque nationale de France, Département de Musique, Rés. Vmc MS 57 (Chansonnier Nivelles de la Chaussée). Facsimile: <i>Chansonnier Nivelles de la Chaussée (Bibliothèque Nationale, Paris, Rés. Vmc. ms. 57, ca. 1460)</i> , ed. Paula Higgins (Geneva: Minkoff, 1984)
NYB	New York, Private collection of Stanley Boorman. Facsimile in David Fallows, “Ballades by Dufay, Grenon, and Binchois: ‘The Boorman Fragment’,” in <i>Musikalische Quellen – Quellen zur Musikgeschichte. Festschrift für Martin Staehelin zum 65. Geburtstag</i> , et Ulrich Konrad et al. (Göttingen: Vandenhoeck & Ruprecht, 2002), 25–35
Ox 213	Oxford, Bodleian Library, MS Canon. misc. 213. Facsimile: <i>Oxford, Bodleian Library, MS. Canon. Misc. 213</i> , ed. David Fallows, Late Medieval and Early Renaissance Music in Facsimile 1 (Chicago: University of Chicago Press, 1995)
Pav 362	Pavia, Biblioteca Universitaria, MS Aldini 362 (<i>olim</i> 131. A.17). Facsimile: <i>Pavia, Biblioteca Universitaria, Aldini MS 362</i> , ed. Frank D’Accone, Renaissance Music in Facsimile 16 (New York: Garland, 1986)
PC [1–5]	Paris, Bibliothèque nationale de France, nouv. acq. fr., MS 4379. Sections of five independent manuscripts, formerly in the Biblioteca Colombina of Seville, brought together in 1881
Pix	Paris, Bibliothèque nationale de France, f. fr., MS II 9123 (Pixérécourt Chansonnier)
Por	Porto, Biblioteca Pública Municipal, MS 714. Facsimile: <i>Porto 714, um manuscrito precioso</i> , ed. Manuel Pedro Ferreira (Porto: Campo das Letras, 2001)

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Poz	Poznań, Biblioteka Uniwersytecka im. Adama Michiewicza, MS 7022
RCas	Rome, Biblioteca Casanatense, MS 2856. Facsimile: <i>A Ferrarese Chansonnier, Biblioteca Casanatense 2856</i> . “ <i>Canzoniere d’Isabella d’Este</i> ,” ed. Lewis Lockwood (Lucca: Libreria Musicale Italiana, 2002)
Rei	Paris, Bibliothèque nationale de France, nouv. acq. fr. MS 6771 (Reina Codex). The third section of the manuscript, fols. 89–119, will be referred as Rei 3
Ricc 2794	Florence, Biblioteca Riccardiana, MS 2794
RU 1411	Rome, Biblioteca Apostolica Vaticana, MS Urbinas lat. 1411. Facsimile: <i>Biblioteca Apostolica Vaticana, MS Urbinate Latino 1411</i> , intr. Adalbert Roth (Lucca: Libreria Musicale Italiana, 2006). The original introduction, which could not be published with the edition but supersedes that of Roth, is James Haar, <i>Città del Vaticano, Ms Urbinas latinus 1411</i> (Lucca: Libreria Musicale Italiana, 2006)
Sche	Munich, Bayerische Staatsbibliothek, Cod. germ. mon. 810 (<i>olim</i> Mus. Ms. 3232 and Cim. 351a). Schedel Liederbuch. Facsimile: <i>Das Liederbuch des Dr. Hartmann Schedel</i> , ed. Bettina Wackernagel, <i>Erbe Deutsche Musik</i> 84 (Kassel: Bärenreiter, 1978).
Sie K. I. 2	Siena, Biblioteca Comunale degli Intronati, MS K. I. 2. Facsimile: <i>Siena, Biblioteca Comunale degli Intronati, MS K. I. 2</i> , ed. Frank A. D’Accone, <i>Renaissance Music in Facsimile</i> 17 (New York: Garland, 1986)
SP B80	Vatican, Biblioteca Apostolica Vaticana, Archivio di San Pietro, MS B 80. Choirbook, San Pietro, 1470s. Facsimile: <i>Vatican City, Biblioteca Apostolica Vaticana, San Pietro B 80</i> , ed. Christopher Reynolds, <i>Renaissance Music in Facsimile</i> 23 (New York: Garland, 1986)
Str 222	Strasbourg, Bibliothèque de la Ville, MS C.33 (<i>olim</i> 222), destroyed in the fire of August 1870, known from an extensive thematic index and selected diplomatic transcriptions made by Edmond de Coussemaker (now Brussels, Bibliothèque du Conservatoire Royal de Musique, MS 56286). Facsimile of Coussemaker’s copy: <i>Le Manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg, XVe</i>

	<i>siècle</i> , ed. Albert Vander Linden, <i>Thesaurus musicus</i> 2 (Brussels: Office International de Librairie, 1975)
Stra 47	Prague, Památník Národního písemnictví, Strahovská Knihovna, MS D.G.IV.47
Tr 87	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 1374 (<i>olim</i> 87). Facsimile: <i>Codex Tridentinus</i> 87 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tr 88	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 1375 (<i>olim</i> 88). Facsimile: <i>Codex Tridentinus</i> 88 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tr 89	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 1376 (<i>olim</i> 89). Facsimile: <i>Codex Tridentinus</i> 89 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tr 90	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 1377 (<i>olim</i> 90). Facsimile: <i>Codex Tridentinus</i> 90 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tr 92	Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 1379 (<i>olim</i> 92). Facsimile: <i>Codex Tridentinus</i> 92 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tr 93	Trento, Archivio Diocesano, MS 93 (<i>olim</i> BL). Facsimile: <i>Codex Tridentinus</i> 93 [Rome: Vivarelli e Gullà, 1970]. Complete color photographs available at http://www1.trentinocultura.net
Tu J.II.9	Turin, Biblioteca Nazionale Universitaria, MS J.II.9. Facsimile: <i>Il Codice J.II.9, Torino, Biblioteca Nazionale Universitaria</i> , ed. Isabella Data and Karl Kügle (Lucca: Libreria Musicale Italiana, 1999)
Ven 145	Venice, Biblioteca Nazionale Marciana, MS it. IX. 145 (coll. 7554)
Ver 759	Verona, Biblioteca Capitolare, MS DCCLIX
Vie J094	Vienna, Österreichische Nationalbibliothek, Handschriften- und Inkunabelsammlung, MS 5094 (<i>olim</i> Jur. can. 49; IX. C.8). Various fragments of text and some music, 15th century

Other Abbreviations

AH	<i>Analecta Hymnica Medii Aevi</i> , ed. Guido Maria Dreves, Clemens Blume, and Henry Marriott Bannister, 55 vols. (Leipzig: O. R. Reisland, 1894–1922. Reprint New York and London: Johnson Reprint, 1961)
ASV	Vatican City, Archivio Segreto Vaticano Arm = Armadio DC = Diversa Cameralia I&E = Introitus et Exitus LA = Libri Annatarum RL = Registra Lateranensia RS = Registra Supplicationum RV = Registra Vaticana
BAB	Bruges, Archief van het Bisdom
BAV	Vatican City, Biblioteca Apostolica Vaticana CS = Cappella Sistina SP = Archivio di San Pietro
BL	London, British Library
BNC	Florence, Biblioteca Nazionale Centrale
BnF	Paris, Bibliothèque nationale de France
Bosse	Detlev Bosse, <i>Untersuchung einstimmiger mittelalterlicher Melodien zum “Gloria in excelsis deo,”</i> Forschungbeiträge zur Musikwissenschaft 2 (Regensburg: Bosse, 1955)
BR	Bibliothèque royale
CAO	René-Jean Hesbert, <i>Corpus antiphonarium officii</i> , 6 vols. (Rerum ecclesiasticarum documenta, Series maior, Fontes 7–12; Rome: Herder, 1963–1979)
CAS	Chambéry, Archives Départementales de Savoie Inv. = Inventaire
CBM	Cambrai, Mediathèque municipale
c.f.	cantus firmus
ct	contratenor
DACO	Dijon, Archives départementales de la Côte d’Or
FAS	Florence, Archivio di Stato
fb	<i>fauxbourdon</i>
Grove Music Online	www.oxfordmusiconline.com

GT	<i>Graduale Triplex</i> (Solesmes: Abbaye de Saint-Pierre, 1979)
LACV	Lausanne, Archives cantonales Vaudoises
LAA	Laon, Archives départementales de l’Aisne
LAN	Lille, Archives départementales du Nord
LBM	Lille, Bibliothèque municipale
LU	<i>Liber Usualis missae et officii</i> (Tournai: Declée, no. 780, 1954)
MAS	Modena, Archivio di Stato
Melnicki (Mel)	Margareta Melnicki, <i>Das einstimmige Kyrie des lateinischen Mittelalters</i> , Forschungbeiträge zur Musikwissenschaft 1 (Regensburg: Bosse, 1954)
MGG ¹	<i>Die Musik in Geschichte und Gegenwart</i> , ed. Friedrich Blume, 17 vols. (Kassel: Bärenreiter, 1949–86)
MGG ²	<i>Die Musik in Geschichte und Gegenwart</i> , 2nd edn., ed. Ludwig Finscher, 29 vols. (Kassel: Bärenreiter, 1984–2009)
MMMA	Monumenta Monodica Medii Aevi
OO	<i>Opera omnia</i>
RAS	Rome, Archivio di Stato Camerale = Fondo Camerale
Schildbach	Schildbach, Martin, <i>Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. Bis zum 16. Jahrhundert</i> (Erlangen: Friedrich-Alexander Universität, 1967)
Schlager	Schlager, Karl-Heinz, <i>Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts, ausgenommen das ambrosianische, alt-römische und alt-spanische Repertoire</i> (Munich: Walter Ricke, 1968)
TAS	Turin, Archivio di Stato Inv. = Inventario
Thannabaur (Than)	Thannabaur, Peter Josef, <i>Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts</i> , Erlanger Arbeiten zur Musikwissenschaft 1 (Munich: W. Ricke, 1962)
VP	<i>Variae preces ex liturgia tum hodierna tum antiqua collectae aut usu receptae</i> (Solesmes: Abbaye de Saint-Pierre, 1888; 5th edn. 1901)

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