

REVIEWS

Because of pressure on space in the Journal, reviews have been postponed until the next issue.

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The Plainsong & Mediaeval Music Society was founded in 1888. It is a recognized charity whose object is the advancement of public education in the art and science of music and in particular of plainsong and mediaeval music, by the presentation of concerts and lectures and the publication of music, studies of music and recordings.

The annual subscription to the Plainsong & Mediaeval Music Society is £5, payable on November 1st each year. Subscriptions should be sent to the Secretary, 46 Bond Street, Egham Egham, Surrey TW20 0PY, U.K. Members receive free copies of the Journal each year, and may obtain other publications at a discount of 10%.

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PUBLICATIONS

POLYPHONIA SACRA - Charles van den Borren

A continental miscellany of 15th century music. Transcriptions of pieces in Oxford, Bodleian Library, Canonici Misc.213, which complement those available in Stainer's 'Dufay and his contemporaries'. Roy.4to, lvi+294 pp., casebound. £8.50

FOUR MOTETS BY JOHN PLUMMER - ed. Brian Trowell

John Plummer served in the Chapel Royal in the 1440's and 1450's. Three of the motets edited here are for the Blessed Virgin, for three voices; the other, for St. Anne, is for four voices. Music and commentary £2.00. Music only £1.20

SEPTUAGESIMA - Dom Anselm Hughes OSB

Reminiscences of the author's life, and of his work for the PMMS. 77 pp. £1.50

THE PLAY OF DANIEL - ed. W.L. Smoldon, rev. D. Wulstan. £2.00

EIGHT SEQUENCES FOR ST. BENEDICT AND ST. SCHOLASTICA

Edited from manuscripts of Montecassino and Fleury by David Hiley, with translations by Dom Augustine Morris OSB. Published on the 1500th anniversary of the birth of St. Benedict, 1980. £1.20

PRE-CONQUEST ANTIPHONS from the Portiforium of St. Wulstan - ed. Dom Anselm Hughes OSB

Editions from Cambridge, Corpus Christi College, ms.391, of 24 antiphons not found in modern plainchant books, or in the facsimiles of the Sarum and Worcester antiphoners. Two photographs. 60p

THE AMBROSIAN ALLELUIAS - Terence Bailey. xvi+156 pp., casebound. £18.00

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THE ORDINARY OF THE MASS - Sarum Kyriale and other chants. Limp covers £1.20.
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JOURNAL OF THE PLAINSONG & MEDIAEVAL MUSIC SOCIETY

Vol.1 (1978) - Out of print. Xerox copies will be supplied on request, £5.00

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Michel Huglo: On the origins of the troper-proser

David Wulstan: Vocal colour in English 16th-century polyphony

Karlheinz Schlager: The microfilm archive of medieval music manuscripts at the Institut für Musikwissenschaft of Erlangen-Nürnberg University

Vol.3 (1980) - £3.00

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René-Jean Hesbert: The Sarum antiphoner - its sources and influence

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Janthia Yearley: A bibliography of planctus in Latin, Provencal, French, German, English Italian, Catalan and Galician-Portuguese, from the time of Bede to the early 15th century

Julian Brown, Sonia Patterson, David Hiley: Further observations on W1

Julian Brown: Notes on the handwritings and marginal drawings

Sonia Patterson: The flourished initials

David Hiley: The ordinary of mass chants and the sequences

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The Plainsong & Mediaeval Music Society



THE AMBROSIAN ALLELUIAS

Terence Bailey

An edition from three manuscript sources in parallel of the Alleluias of the Ambrosian Rite, preceded by a history of the Alleluia in the West, a reconstruction of the ceremonial for singing the Alleluia in Milan, and an analysis of the melodies.

The Alleluias of the Ambrosian Rite are among the most striking melodies of the entire plainchant repertory. In some cases exceeding 600 notes in length (even excluding literal repetitions), they have never before been edited in their complete form.

Terence Bailey, Professor of Music History at the University of Western Ontario, provides triple editions, from three sources in parallel, of this remarkable repertory, using the manuscripts Bederio S. Vittore B, Milan Ambrosiana M.99 and Vimercate C as main sources, and drawing on other manuscripts for completeness and accuracy.

The performance of the Alleluias often entailed multiple repetitions involving deacon, *magister puerorum*, lectors and choirboys, and the singing of extended melismas known as *melodiae secundae* and *melodiae tertiae* (or *Francigenae*). An introduction, of some hundred pages' length, describes the development of ceremonial and the liturgical assignment of the Alleluias. The evolution of a system of internal repetitions within the melismas, never before recognized and analysed, suggests structural parallels with the early medieval sequence. Professor Bailey's study of the liturgical and musical development of the Ambrosian Alleluia leads him to a reconsideration of the early history of the Alleluia in the West.

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