Plainsong and Medieval Music, **19**, 2, 169–200 © Cambridge University Press, 2010
doi:10.1017/S0961137110000070

Liturgical chant bibliography 19

GÜNTHER MICHAEL PAUCKER

Liturgical chant bibliography 19 maintains the previously established subdivisions: (1) Editions and facsimile editions, (2) Books and reprints, (3) Congress reports, (4) Chant journals, (5) Collections of essays and dictionaries, (6) Articles in periodicals and Festschriften. Additions to the bibliographies of previous years (mostly reviews) follow this introduction.

This year I can report on a number of significant congress reports and essay collections. First among these is 19035 *Papers Read at the 13th Meeting of the IMS Study Group CANTUS PLANUS*, Niederaltaich/Germany, 2006 (Budapest, 2009). From Ashgate publishers in 2009 a series of seven volumes appeared, with collections of previously published essays on the theme of *Music in Medieval Europe*, with Thomas Forrest Kelly as series editor. Three volumes are devoted to liturgical chant: 19046 *Chant and its Origins*, 19047 *Oral and Written Transmission in Chant* and 19048 *Embellishing the Liturgy: Tropes and Polyphony*. The oldest essay re-published in this series was written in 1956 by Willi Apel (19046l); the most recent are by Kenneth Levy in 2003 (19046r) and Andreas Pfisterer in 2005 (19046s). These essays – I name them as an indicator of the various topic areas – detail the findings of research on the highly controversial topic of Roman and Frankish chant during the past half century. Further essays on this theme appear by Stäblein (1974), Cutter (1967), van Dijk (1963), Connolly (1972) and Hucke (1980). Another volume worthy of mention here is the publication *Itinerari e stratificazioni dei tropi. San Marco, l'Italia settentrionale e le regioni transalpine* (19028). This includes a series of essays on tropes, accompanying a critical edition of the troper from St Mark's, Venice, with a view to the origin and spread of the repertory. The introduction offers an overview (pp. 3–15 in Italian, 16–28 in German) and a summary by Wulf Arlt (pp. 499–518 Italian, 519–39 German) ranges widely over the history of St Mark's. This volume, announced some time ago, should be counted as another important milestone in trope research. Other essay collections that merit a mention are *Antiphonaria* (19032), *Political Plainchant?* (19053) and *Sapientia et Eloquentia* (19054).

Once again this year, I would like to take the opportunity to thank everyone who has contributed to *Liturgical chant bibliography 19*. Please send material (including reviews) for future chant bibliographies to:

Dr Günther Michael Paucker,
Weinsteige 10,
D-71384 Weinstadt, Germany
Fax 0049 (0)7151 996943
e-mail dr.g.paucker@gmx.de

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Additions

6089aR, 6089bR, 7053aR, 10068aR, 11070aR, 13079aR, 14065aR, 16067aR, 17067aR. Andreas PFISTERER, *Die Musikforschung,* 62 (2009), 170–1.

15023R. Alexander LINGAS, *Early Music,* 37/2 (2009), 300–2.

16035R. Michel HUGLO, *Scriptorium,* 62 (2008), 167*–9* (Nr. 455).

16069R. Marie-Noël COLETTE, *Revue de musicologie,* 95 (2009), 217–19.

17017R. Andreas PFISTERER, *Die Musikforschung,* 62 (2009), 284–5. – Kate HELSEN, *Plainsong & Medieval Music,* 19, 1 (2010), 81–4.

17018R. Emma HORNBY, *Music & Letters,* 90 (2009), 166–8.

17035R. Andreas PFISTERER, *Die Musikforschung,* 62 (2009), 385–6.

17036R. Christelle CAZAUX-KOWALSKI, *Revue de musicologie,* 95 (2009), 214–17.

17052R. Kate HELSEN, *Plainsong & Medieval Music,* 18, 2 (2009), 208–12.

17071R. Ludwig FINSCHER, *Österreichische Musikzeitschrift,* 65/3–4 (2010), 103–4. – Klaus-Jürgen SACHS, *Die Musikforschung,* 62 (2009), 382–3.

18006R. Nicola TANGARI, *Rivista internazionale di musica sacra,* Nuova serie 30/2 (2009), 185–96.

18014R. Christian MEYER, *Scriptorium,* 62 (2008), 48*–9* (Nr. 150).

18017R. Ann BUCKLEY, *Early Music,* 37/2 (2009), 306. – Jürgen SCHAARWÄCHTER, *Die Musikforschung,* 61 (2008), 289–90.

18045R. Eduardo Henrik AUBERT, *Revue de musicologie,* 95 (2009), 211–12. – Michel HUGLO, *Scriptorium,* 62 (2008), 264*–5* (Nr. 649).

18054. *Harmonia mundi. Musica mondana e musica celeste fra Antichità e Medioevo.* Atti del Convegno internazionale di studi (Roma, 14–15 dicembre 2005), ed. Marta CRISTIANI, Cecilia PANTI and Graziano PERILLO, Micrologus' Library 29 (Florence: SISMEL – Editrice del Galuzzo, 2007): [Addition:] **(c)** Marta CRISTIANI, 'Dal sensibile all'intelligibile. La musica nell'enciclopedia del sapere tra Antichità e Medioevo', 15–56. **(d)** Christian MEYER, 'L'Âme du monde dans la rationalité musicale: ou l'expérience sensible d'un ordre intelligible', 57–75. **(e)** Ernesto S. MAINOLDI, 'La scuola eriugeniana e l'insegnamento musicale tardo-carolingo', 115–28. **(f)** Anna MORELLI, 'Armonia cosmica, 'musica humana' e canto liturgico nel pensiero musicale alto-medievale', 145–66. **(g)** Angelo RUSCONI, 'Guido d'Arezzo teorico di un nuovo insegnamento', 201–10.

18056R. Pieter MANNAERTS, *Scriptorium,* 62 (2008), 216*–17* (Nr. 552).

18068R. Marie-Louise EGBERS, *Tijdschrift voor gregoriaans,* 34 (2009), 67–9.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

18071. *Hispania Vetus. Manuscritos litúrgico-musicales: de los orígenes visigóticos a la transición francorromana (siglos IX–XII),* ed. Susana ZAPKE [Additions:] Foreword by Anscari M. MUNDÓ, Introduction by Susana ZAPKE (Bilbao: Fundación BBVA, 2007). – *Hispania Vetus. Musical-Liturgical Manuscripts: From Visigothic Origins to the Franco-Roman Transition (9th–12th Centuries),* ed. Susana ZAPKE (Bilbao: Fundación BBVA, 2007): English Edition:

Part One: Research:
(a) Ludwig VONES, 'The Substitution of the Hispanic Liturgy by the Roman Rite in the Kingdoms of the Iberian Peninsula', 41–59. **(b)** Michel HUGLO, 'The *Musica Isidori* Tradition in the Iberian Peninsula', 61–92. **(c)** Manuel C. DÍAZ Y DÍAZ, 'Some Incidental Notes on Music Manuscripts', 93–111. **(d)** Maria José AZEVEDO SANTOS, 'Paleographic Tendencies in 10th–12th Century Notated Liturgical Fragments from Portugal', 113–25. **(dd)** Eva CASTRO CARIDAD, 'The Hispanic Texts *In diem Circumcisionis Domini*', 127–39. **(e)** Gunilla IVERSEN, '*Osanna vox laudabilia.* Vocabulary and Compositional Forms in Sanctus Tropes in Iberian Liturgical Manuscripts', 141–57. **(f)** Maricarmen GÓMEZ, 'From the *Iudicii signum* to the Song of the Sybil: Early Testimony', 159–73. **(g)** Barbara HAGGH, 'The *Historia* for St. Dominic of Silos in British Library, Add. ms. 30850', 175–87. **(h)** Susana ZAPKE, 'From Spanish Notations to Aquitanian Notation (9th–12th Centuries)', 189–243.

Part Two:
(i) Catalogue of Manuscripts by Maria José AZEVEDO SANTOS, M.ª Dolores BARRIOS MARTÍNEZ, Màrius BERNADÓ, Susan BOYNTON, Eva CASTRO CARIDAD, Marco Daniel DUARTE, Maricarmen GÓMEZ, Ramón GONZÁLVES RUIZ, Miguel S. GROS, José LÓPEZ-CALO, Shin NISHIMAGI, M.ª Concepción PEÑAS GARCÍA, Elisa RUIZ GARCÍA, Miguel C. VIVANCOS, Susana ZAPKE, 245–427. **(k)** Bibliography of the Catalogue of Manuscripts, 429–45. **(l)** Appendices, 447–80.
Reviews. Eduardo Henrik AUBERT, *Revue de musicologie,* 95 (2009), 212–14. – John CALDWELL, *Plainsong & Medieval Music,* 18, 2 (2009), 201–8. – Michael KLAPER, *Die Musikforschung,* 62 (2009), 384–5. – Lorenzo CANDELARIA, *Notes*, 66, 2 (2009), 295–7.

Editions and facsimile editions

19001. *Antiphonarium ecclesiae parochialis urbis Kranj* [facsimile with introduction in English], 2 vols, ed. Jurij SNOJ and Gabriella GILANYI, Musicalia Danubiana 23 (Budapest: Hungarian Academy of Sciences, 2007). Facsimile of SI-Lna Rkp 18 and 19 (olim 17 and 18).
Review. Barbara HAGGH, *Scriptorium,* 62 (2008), 120* (Nr. 354).

19002. *Das Antiphonar von St. Peter.* Codex Vindobonensis Ser. n. 2700 der Österreichischen Nationalbibliothek, 2 vols, Farbfaksimile, Kommentar von Franz UNTERKIRCHER und Otto DEMUS, Glanzlichter der Buchkunst 18, 1–2 (Graz:

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Akademische Druck- und Verlagsanstalt, 2009). First published in Codices selecti 21 (Graz: Akademische Druck- und Verlagsanstalt, 1969–73); the Kommentarband was published in 1974.

19003. *Usus psallendi ecclesiae Vercellensis,* Studia et editionem paravit I. BRUSA adlaborante F. DELL'ORO, Monumenta Italiae Liturgica 4 (Roma: C.L.V. – Edizioni Liturgiche, 2009).

19004. *Sicardi Cremonensis Episcopi Mitralis de Officiis,* ed. Gábor SARBAK and Lorenz WEINRICH, Corpus Christianorum Continuatio Medievalis 228 (Turnhout: Brepols, 2008).

19005. *Prosdocimo de' Beldomandi's Plana musica and Musica speculativa.* New Critical Texts, Translations, Annotations and Indices, ed. Jan HERLINGER, Studies in the History of Music Theory and Literature 4 (Urbana and Chicago: University of Illinois Press, 2008).
Review. Giuliano DI BACCO, *Plainsong & Medieval Music,* 18, 2 (2009), 212–16.

19006. *Liber Gradualis iuxta ordinem cantum Missae ad usum privatum, ex codicibus antiquioribus ac probatis restauratus,* cura et studio Alberti TURCO, I. Tempus Adventus (Verona: Edizioni Melosantiqua, 2009). Including 2 CDs.
Review. Heinrich RUMPHORST, *Beiträge zur Gregorianik,* 48 (2009), 115–24.

19007. *Das deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien. Abteilung II: Geistliche Gesänge des deutschen Mittelalters. Melodien und Texte handschriftlicher Überlieferung bis um 1530. Institut für hymnologische und musikethnologische Studien e. V., Köln – Musikwissenschaftliches Institut der Universität Zürich.* Band 3: Gesänge I-M (Nr. 331–536). In Verbindung mit Mechthild SOBIELA-CAANITZ, Cristina HOSPENTHAL und Max SCHIENDORFER, ed. Max LÜTOLF (Kassel etc.: Bärenreiter, 2009). Band 1: Gesänge A–D, Band 2: Gesänge E–H, Band 5: Zyklische Sammlungen, Band 6: Kritischer Bericht *see* **15008a–d.**

Books, reprints

19008. Charles M. ATKINSON, *The Critical Nexus. Tone-System, Mode, and Notation in Early Medieval Music,* AMS Studies in Music (New York: Oxford University Press, 2009).
Reviews. John CALDWELL, *Music and Letters*, 91 (2010), 248–251. – Joseph DYER, *Plainsong & Medieval Music*, 19, 2 (2010), 199–206.

19009. James BOYCE, *Carmelite Liturgy and Spiritual Identity. The Choir Books of Kraków,* Medieval Church Studies 16 (Turnhout: Brepols, 2008). Concerning PL-K*karm* Codices 1 to 36 – PL-WRzno 12025/IV.

19010. Anton von EUW, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts,* 2 vols. (Textband and Tafelband), Monasterium Sancti Galli 3 (St Gallen: Verlag am Klosterhof, 2008).

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19011. Constantin FLOROS, *The Origins of Russian Music. Introduction to the Kondakarian Notation.* Revised, translated, and with a chapter on relationships between Latin, Byzantine and Slavonic Church Music by Neil K. MORAN (Frankfurt am Main etc.: Peter Lang, 2009). Moran's chapter was first published in German in 2007 ('Wechselbeziehungen zwischen dem lateinischen, byzantinischen und slavischen Kirchengesang …'), see **17107.**

19012. Jeffrey F. HAMBURGER, ed., *Leaves from Paradise: The Cult of John the Evangelist at the Dominican Convent of Paradies bei Soest* (Cambridge, MA: Harvard University Press, 2008). (Details at www.hup.harvard.edu/catalog/HAMLEA.html.)

19013. Ulrike HASCHER-BURGER, *Verborgene Klänge: Inventar der handschriftlich überlieferten Musik aus den Lüneburger Frauenklöstern bis ca. 1550.* Mit einer Darstellung der Musik-Ikonographie von Ulrike VOLKHARDT (Hildesheim, Zürich, New York: Georg Olms Verlag, 2008). Concerning the convents of Ebstorf, Isenhagen, Lüne, Medingen, Walsrode and Wienhausen.

19014. David HILEY, *Gregorian Chant,* Cambridge Introductions to Music (Cambridge: Cambridge University Press, 2009).

19015. Cristina HOSPENTHAL, *Tropen zum Ordinarium missae in St. Gallen. Untersuchungen zu den Beständen in den Handschriften St. Gallen, Stiftsbibliothek 381, 484, 376, 378, 380 und 382,* Ph.D. diss., University of Basel (2007).

19016. Stefan KLÖCKNER, *Handbuch Gregorianik. Einführung in Geschichte, Theorie und Praxis des Gregorianischen Chorals* (Regensburg: ConBrio Verlagsgesellschaft, 2009).

19017. Andrea KOVÁCS, *Kalocsa-Zagreb (Sanctorale),* Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae, VI/B, Redaction of the series: László DOBSZAY (Budapest: MTA Zenetudományi Intézet – Institute for Musicology of the Hungarian Academy of Sciences, 2008).

19018. Liborius Olaf LUMMA, *Qui manducat carnem meam et bibit sanguinem meum. Theologische Implikationen der Gregorianischen Communio-Antiphonen de evangelio im Messproprium des Temporale,* Liturgica Oenipontana 5 (Vienna: LIT-Verlag, 2009). Theol.D. diss., University of Innsbruck.

19019. Rebecca MALOY, *Inside the Offertory: Aspects of Chronology and Transmission* (New York: Oxford University Press, 2010). Includes a companion website that features ninety-four chant melodies, presenting Gregorian and Roman versions in side-by-side transcriptions.

19020. Fiona McALPINE, *Tonal Consciousness and the Medieval West*, Varia Musicologica 10 (Bern: Peter Lang, 2008).
Review. David WULSTAN, *Plainsong & Medieval Music,* 19, 1 (2010), 84–7.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19021. Robert Josef Ferdinand MEHLHART, *Warum Mehrstimmigkeit? Das historische Umfeld, der liturgische Ort und die Frage nach der Bedeutung von früher notierter Mehrstimmigkeit / Musica enchiriadis,* Diplomarbeit, University of Vienna, 2008.

19022. Helene NOLTHENIUS, *Muziek tussen hemel en aarde. De wereld van het Gregoriaans,* 3e druk, met een inleiding en bijgewerkte bibliografie door Etty MULDER (Nijmegen: Uitgeverij Vantilt, 2009). First published Amsterdam: E. Querido's Uitgeverij B. V., 1981.
Review. Jolanda KWAST, *Tijdschrift voor gregoriaans,* 34 (2009), 136–9. See **19041k.**

19023. Bernhard PAUL, *Musik zu Ehren des hl. Leopold. Zur Musikgeschichte des Chorherrenstiftes Klosterneuburg,* Ph.D. diss., Universität für Musik und darstellende Kunst, Vienna (2008).

19024. Daniel SAULNIER, *Gregorian Chant. A Guide to the History and Liturgy,* translated by Mary BERRY (Brewster, MA: Paraclete Press, 2009). First published in French in 1995 as *Le chant grégorien quelques jalons,* see **7037.**

19025. Maike SMIT, *Media vita in morte sumus. Studien zur Überlieferung und zu den textlich-musikalischen Erweiterungen einer mittelalterlichen Antiphon,* Ph.D. diss., University of Basel (2008).

19026. Rainer STICHEL, *Beiträge zur frühen Geschichte des Psalters und zur Wirkungsgeschichte der Psalmen,* Abhandlungen der Nordrhein-Westfälischen Akademie der Wissenschaften 116 (Paderborn, Munich, Vienna, Zurich: Verlag Ferdinand Schöningh, 2007).

19027. Anne Bagnall YARDLEY, *Performing Piety: Musical Culture in Medieval English Nunneries* (New York: Palgrave Macmillan, 2006).
Review. Lisa COLTON, *Early Music,* 37/2 (2009), 299–300.

Congress reports

19028. *Itinerari e stratificazioni dei tropi. San Marco, l'Italia settentrionale e le regioni transalpine.* Testi d'un Convegno e di Sessioni di studio negli anni 1992–1995, ed. Wulf ARLT and Giulio CATTIN, Serie IV. Collezione speciale per la musica veneta. A. Monumenti 2 (Venezia: Edizione Fondazione Levi, 2008):
(a) Giulio CATTIN, 'Il cammino di una ricerca: da un interesse tematico personale a un progetto internazionale di gruppo', XIII–XIV. **(b)** Wulf ARLT, 'Introduzione / Einführung', 3–15, 16–28. Parte prima: Tropi in Italia settentrionale **(c)** Gunilla BJÖRKVALL, 'French Tropes in Northern Italy', 31–71. **(d)** Wulf ARLT, 'Die Präsenz des St. Galler Tropenrepertoires der Handschriften SG 484 und 381 in Italien bis ins frühe 12. Jahrhundert', 73–136. **(e)** Andreas HAUG, 'Tropen im südostdeutschen und nordostitalienischen Raum: Untersuchungen zu ihren Überlieferungswegen', 137–175. **(f)** Susan RANKIN, '"Quem quaeritis" *en voyage* in Italy', 177–207. **(g)** Martin STEINMANN, 'Paläographische Bemerkungen zum Tropar Douce 222 in Oxford', 209–15. Parte seconda: Il tropario di San Marco – Edizione e commento [Concerning

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

D-B Mus. ms. 40608] **(h)** Wulf ARLT, 'Avvertenza / Vorbemerkung', 221–2, 223–4. **(i)** Ritva JACOBSSON, 'Introduction to the Edition of the Texts', 225–7. **(k)** Ritva JACOBSSON, Wulf ARLT, 'In natale Domini. In nocte. Tropha', 229–35. **(l)** Ritva JACOBSSON, Susan K. RANKIN, 'In die natalis Domini. Tropha', 237–48. **(m)** Ritva JACOBSSON, Andreas HAUG, 'In natale sancti Stephani. Tropha', 249–66. **(n)** Ritva JACOBSSON, Andreas HAUG, 'In natale sancti Iohannis. In die. Tropha', 267–81. **(o)** Ritva JACOBSSON, Wulf ARLT, 'In Epiphania Domini. Tropha', 293–96. **(p)** Ritva JACOBSSON, Susan K. RANKIN, 'In Purificatione sancte Marie. Tropha', 297–308. **(q)** Ritva JACOBSSON, Andreas HAUG, 'In die sancto Pasce. Tropha', 309–23. **(r)** Ritva JACOBSSON, Bodil ASKETORP, 'In dedicatione ecclesie, Tropha', 325–41. **(s)** Ritva JACOBSSON, Susan K. RANKIN, 'In die Ascensionis. Tropha', 343–63. **(t)** Ritva JACOBSSON, Susan K. RANKIN, 'In die sancto Pentecostes. Tropha', 365–74. **(u)** Ritva JACOBSSON, Wulf ARLT, 'In die sancti Iohannis Baptiste. Ad missam maiorem. Tropha', 375–410. **(v)** Ritva JACOBSSON, Wulf ARLT, 'In die sancti Petri. Tropha', 411–20. **(w)** Ritva JACOBSSON, Wulf ARLT, 'In sancti Laurentii. In die. Tropha', 421–33. **(x)** Ritva JACOBSSON, Susan RANKIN, 'In die Assumptionis. Tropha', 435–43. **(y)** Ritva JACOBSSON, Wulf ARLT, 'In Omnium Sanctorum. In die. Tropha', 445–61. **(z)** Ritva JACOBSSON, Susan RANKIN, 'In die sancti Martini confessoris. Tropha', 463–9. **(aa)** Ritva JACOBSSON, Wulf ARLT, 'In die sancti Andree. Tropha', 471–86. **(bb)** Ritva JACOBSSON, 'Repertory, Character and Style of the Venice Troper. Some Remarks', 489–98. **(cc)** Wulf ARLT, 'Inquadramento conclusivo e in prospettiva / Einordnung und Ausblick', 499–518, 519–39.

19029. *Il canto fratto: l'altro gregoriano.* Atti del convegno internazionale di studi (Parma-Arezzo, 3–6 dicembre 2003), ed. Marco GOZZI and Francesco LUISI, con esemplificazioni musicali in CD, Miscellanea musicologica 7 (Rome: Torre d'Orfeo Editrice, 2005):
(a) Marco GOZZI, 'Il canto fratto: prima classificazione dei fenomeni e primi esiti del progetto *RAPHAEL*', 7–58. Progetto *RAPHAEL* = Rhythmic And Proportional Hidden or Actual ELements in Plainchant (1350–1650): computerised census and integral restoration of a neglected musical repertoire. **(b)** Alba SCOTTI, 'Individualità e pragmatismo delle notazioni di brani di polifonia semplice in manoscritti italiani', 59–68. **(c)** Paola BESUTTI, 'Il Credo *Cardinalis* nei testimoni di area lombarda: ipercorrettismo o diverse tradizioni?', 69–84. **(d)** Giacomo BAROFFIO, Eun Ju KIM, 'La tradizione francescano-veneta del Credo in canto fratto', 85–91. **(e)** Giulia GABRIELLI, 'Il manoscritto 327 della Fondazione Biblioteca San Bernardino di Trento', 93–120. **(f)** Lorenzo PONGILUPPI, 'Canto fratto nei codici del monastero benedettino di San Pietro di Modena: aspetti della notazione', 121–52. **(g)** Michele MANGANELLI, 'I Cistercensi e il canto fratto: un piccolo libro di Messe diffuso nell'ordine di san Bernardo dal XVII al XVIII secolo', 153–70. **(h)** Francesco FACCHIN, 'Un esempio tardivo di canto fratto? I gesuiti e la musica nelle missioni rurali', 171–84. **(i)** Cesarino RUINI, 'Esempi di notazione mensurale nei codici liturgici della Biblioteca musicale L. Feininger di Trento', 185–202. **(k)** Fabrizio

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

MASTROIANNI, 'Alcuni manoscritti con canto fratto della Biblioteca della Porziuncola di Asissi', 203–12. **(l)** Giampaolo MELE, 'Due Credo inediti, "Sardo" e "Maltés", in una fonte con canto fratto del secolo XVIII', 213–38. **(m)** Màrius BERNADÓ, 'Adaptación y cambio en repertorio de himnos durante los siglos XV y XVI: algunas observaciones sobre la práctica del canto mensurale en fuentes ibéricas', 239–79. **(n)** Herminio GONZÁLEZ-BARRIONUEVO, 'El canto llano mensural de la Catedral de Sevilla dentro del contexto español', 281–319. **(o)** Cristina MENZEL SANSÓ, 'Canto fratto nei libri liturgici della cattedrale di Maiorca', 321–38. **(p)** Luca RICOSSA, 'I cantorali mozarabici e il ritmo gregoriano', 339–45. **(q)** Nicolas BELL, 'Between Mensural and Non-Mensural Notation in Sequences in the Fourteenth Century', 347–57. **(r)** John BERGSAGEL, 'Some Early Examples of Rhythmic Notation in Plainchant Sources', 359–68. **(s)** Viacheslav KARTSOVNIK, 'Lamentations of Parisian Celestines: an unusual fifteenth-century chant notation', 369–83. **(t)** James BORDERS, 'Rhythmic Performance of *accentus* in Early Sixteenth-Century Rome', 385–405. **(u)** Peter WENCKE, 'Rhythmic Elements in Liturgical Recitative as Found in the Cantorale Literature 1500–1600 in the Biblioteca Vaticana', 407–14. **(v)** Hyun-Ah KIM, 'Proportional Notation in John Merbecke's *The Booke of Common Praier Noted* (1550)', 415–29. **(w)** Salvatore DE SALVO FATTOR, 'Annotazioni sulla tradizione a stampa dei Credo in canto fratto nei testimoni della Biblioteca L. Feininger di Trento', 431–45. **(x)** Daniele TORELLI, 'Notazioni ritmiche e canto fratto nelle edizioni non liturgiche tra Cinquecento e Seicento', 447–92. **(y)** Angelo RUSCONI, 'Il ritmo del canto gregoriano nei trattati italiani del Seicento e del Settecento', 493–505. **(z)** Marco GOZZI, 'Esempi di canto fratto italiano: il CD audio allegato', 507–46. **(aa)** Indice dei manoscritti, Indice delle edizioni, Indice generale dei nomi, dei luoghi, dei canti e dei soggeti, 547–58, 559–68, 569–98.

19030. *Identity and Locality in Early European Music, 1028–1740,* ed. Jason STOESSEL (Aldershot: Ashgate, 2009) [XIX: '… presented at the 29th National Conference of the Musicological Society of Australia, University of New England, Armidale, 27 September to 1 October 2006'.]:
(a) James GRIER, 'Adémar de Chabannes at the Nexus of Tradition and Innovation', 13–26. **(b)** Kathleen E. NELSON, 'Seeking Early Practice for the Exultet in Iberia', 27–36. **(c)** Jane Morlet HARDIE, 'Regional and Royal: Aspects of Practice in Three Portuguese Prints of the *Lamentations of Jeremiah* (1543–1595)', 37–54. **(d)** Greta J. OLSON, 'Plainsong in Eastern Spain and the *tono valenciano*', 55–80. **(e)** Reinhard STROHM, 'Late-Medieval Sacred Songs: Tradition, Memory and History', 129–48.

19031. *Vom Preis des Fortschritts. Gewinn und Verlust in der Musikgeschichte,* ed. Andreas HAUG and Andreas DORSCHEL, Studien zur Wertungsforschung 49 (Vienna, London, New York: Universal-Edition, 2008) [9: 'Symposion … 4. bis 6. Mai 2007 an der Kunstuniversität Graz']:
(a) Andreas HAUG, 'Gewinn und Verlust in der Musikgeschichte', 11–31. First published in *Schweizer Jahrbuch für Musikwissenschaft,* Neue Folge, 23 (2003), 15–33,

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

see **15078a. (b)** Max HAAS, 'Musik als Werk. Leseversuche eines unklaren Problems', 55–87. **(c)** Sam BARRETT, 'Reflections on Music Writing: Coming to Terms with Gain and Loss in Early Medieval Song', 89–109. **(d)** Susan RANKIN, 'Thirteenth-Century Notations of Music and Arts of Performance', 110–40. **(e)** Rob C. WEGMAN, 'Roads Taken and Not Taken in Medieval Music: The Case of False Counterpoint', 142–60. **(f)** Birgit LODES, 'Musikdruck als Medienrevolution? Das 'Ereignis' Petrucci', 161–94. Including abstracts in English.

19032. *Antiphonaria: Studien zu Quellen und Gesänge des mittelalterlichen Offiziums,* ed. David HILEY, Regensburger Studien zur Musikgeschichte 7 (Tutzing: Verlag Hans Schneider, 2009) [VII: 'The present volume of essays has its origin in a workshop held at Regensburg from 27 September to 1 October 2006']:
(a) Terence BAILEY, 'The Milanese Gospel-Processions and the *antiphonae ante evangelium*', 1–15. **(b)** Giacomo BAROFFIO, 'Antiphonaria Italica', 17–32. **(c)** Gionata BRUSA, 'Il più antico testimone dell'Ufficio vercellese: L'Antifonario plenariotonario Vercelli, Bibl. Cap., cod. LXII, 33–51'. Including a CD-Rom 'Inventario'. **(d)** László DOBSZAY, 'The Dichotomy between Defining a Rite and Analysing an Antiphonale', 53–9. **(e)** Barbara HAGGH, 'Towards a History of Chant in Northwest Europe: The Place of the Antiphoner', 61–79. **(f)** Kate HELSEN, 'Questions about Recurrent Melodic Material in the Great Responsories', 81–9. **(g)** David HILEY, 'Post-Pentecost Antiphons', 91–8. **(h)** David HILEY, 'Antiphons Transmitted with Varying or Different Melodies', 99–135. **(i)** Michel HUGLO, 'Note sur le RISM, Série ANTIPHONARIA', 137–41. **(k)** Michel HUGLO, 'A Statistical Survey of Notated Liturgical Manuscripts', 143–5. **(l)** Debra LACOSTE, 'Similarities in Responsory Series Represented by Hierarchical Diagrams: New Tools for Determining Manuscript Affiliation', 147–69. **(m)** Ike de LOOS, 'Modes and Melodies in the Great Responsories', 171–200. **(n)** Andreas PFISTERER, 'Vorläufige Hinweise zur Choraltradition der Windesheimer Kongregation', 201–6. **(o)** Ruth STEINER, 'Musical Interpolations into the Liturgical Reading of the Book of Job', 207–18.

19033. *Fra Josip Ante Soldo. Život i djelo [Friar Josip Ante Soldo: Life and Work],* Zbornik radova sa simpozija održanog u Sinju, 6. listopada 2006 [Papers and proceedings from the conference held in Sinj on October 6, 2006], ed. Fra Zvonko TOLIĆ (Sinj, 2008):
(a) Hana BREKO KUSTURA, 'Fra Josip Ante Soldo: glazbenik i muzikolog', 117–36. Concerning Friar Josip Ante Soldo, musician and music historian.

19034. *Elisabeth von Thüringen und die neue Frömmigkeit in Europa,* ed. Christa BERTELSMEIER-KIERST [Beiträge des Wissenschaftlichen Symposions anlässlich des 800. Geburtstages der heiligen Elisabeth von Thüringen, 16. bis 19. Mai 2007 in Marburg], Kulturgeschichtliche Beiträge zum Mittelalter und zur frühen Neuzeit 1 (Frankfurt am Main: Peter Lang, 2008):
(a) Stefan MORENT, '*Letare Germania.* Zur musikalisch-poetischen Elisabeth-Verehrung im Mittelalter', 105–32. **(b)** Anette LÖFFLER, 'Elisabeth in der Liturgie des Deutschen Ordens', 133–49.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19035. *Papers Read at the 13th Meeting of the IMS Study Group CANTUS PLANUS,* Niederaltaich/Germany, 2006, Aug. 29.–Sept. 4., ed. Barbara HAGGH and László DOBSZAY (Budapest: Institute for Musicology of the Hungarian Academy of Sciences, 2009):
(a) Barbara HAGGH, 'Introduction to the Meeting – Introduction to the Opening by Charles ATKINSON', 7–9. **(b)** Charles M. ATKINSON, '*Ars grammatica* and the *ars musica* in the Carolingian School: Glosses on Martianus Capella and Boethius', 11–32. **(c)** Rebecca A. BALTZER, 'A Gallican Remnant in the Paris Mass: Episcopal Benedictions', 33–52. **(d)** Dirk van BETTERAY, 'Ät aschendit in tschälum? Ein wichtiges Indiz zur Aussprache des Lateinischen in adiastematischen Gradualhandschriften der St. Galler Stiftsbibliothek', 53–70. **(e)** Hilde M. BINFORD, 'The "Loblied" of the Old Order Amisch: Tracing the Oral Tradition of a 420-year Old Tune', 71–83. **(f)** James BORDERS, 'Distribution of Chants for the Consecration of Nuns', 85–103. **(g)** Clyde BROCKETT, 'The Repertory of Processional Antiphons: Work-in-Progress', 105–17. **(h)** Christelle CAZAUX-KOWALSKI, 'Le Processionnal du Palimpsest de Turin (Paris, BnF ms. Grec 2631)', 119–42. **(i)** Zsuzsa CZAGÁNY, 'Historia sancti Mathiae apostoli – Wege eines spätmittelalterlichen Reihenoffiziums zwischen Prag und Trier', 143–56. **(k)** Cristina DI ZIO, 'Il culto e la liturgia per San Severo, vescovo di Ravenna', 157–82. **(l)** László DOBSZAY, 'Short Remarks about the Antiphons of Christmas Vespers', 183–202. **(m)** Pávlos EREVNÍDIS, 'The Geography of Music, Cross-Cultural Comparison and a Mid-13th-Century Event Described by the Byzantine Theorist George Pachymeres', 203–18. **(n)** Judit FEHÉR, 'Ornate Tones? A Particular Group of Short Responsories', 219–32. **(o)** Gabriella GILÁNYI, 'Usual Chant, Unique Mode – Melodic Alternatives of *tempus per annum* in the 15th-Century Antiphoners from Kranj', 233–45. Concerning SI-Lna 18, 19. **(p)** Jean-François GOUDESENNE, 'Un missel de Noyon et ses versets d'offertoire (XIIIe s. 3/4): incidences sur l'histoire de la transmission du *cantus* en Occident', 247–80. Concerning F-AB 7. **(q)** Roman HANKELN, 'Report on the Series *Historiae*', 281–2. **(r)** Katherine HELSEN, 'Comparisons of Manuscript Tradition in the Use of Melodic Phrases in Great Responsories', 283–93. **(s)** David HILEY, 'Anglo-Saxon Saints in Hesse: The Proper Offices for St. Boniface and St. Wigbert', 295–306. Concerning D-Mbs Clm 18956. **(t)** Marit HØYE, 'The Kyrie Chant – Some Aspects of the Early Transmission and of Relationships between Northern and Southern Repertories', 307–15. **(u)** Michel HUGLO, 'Les prologues de l'antiphonaire mozarabe de León', 317–25. Concerning E-L 8. **(v)** Gunilla IVERSEN, 'Report from the Sapientia-Project', 327–34. **(w)** Theodore KARP, 'The Year 1738 in Chant', 335–41. **(x)** Robert KLUGSEDER, 'Quellen des Gregorianischen Chorals aus dem Benediktinerkloster Niederaltaich', 343–77. Concerning D-Mbs Clm 14741, A-Ks perg. 39, D-Mbs Clm 9480. **(y)** Debra LACOSTE, 'Cantus: A Database for Latin Ecclesiastical Chant', 379–89. **(z)** Claire MAÎTRE, 'Les répons *de psalmis* à l'abbaye de Saint-Denis', 391–426. **(aa)** Rebecca MALOY, 'Offertory Melodies in Rome, Francia, and Milan', 427–39. **(bb)** Maja MARCUSSEN, 'Modal Concepts and Melodic Language in West Frankish Introit Trope Repertories', 441–54. **(cc)** Fumiko NIIYAMA-KALICKI, 'Der Ritus des Begräbnisses einer Äbtissin vom Stift Nonnberg zu Salzburg: Beispiel

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

für den lebendigen Austausch zwischen den mittelalterlichen Frauenklöstern in Salzburg', 455–76. **(dd)** Ann-Marie NILSSON, 'Chants for the *Translatio beate Katarine* in Vadstena 1489', 477–90. Concerning S-Uu C. 472, 473, 481. **(ee)** Shin NISHIMAGI, 'L'origine du tonaire principal du *De modis* (Cambrai, Médiathèque municipale, Ms. 172, fin du XIIe s.)', 491–501. **(ff)** Edward NOWACKI, 'The Misunderstood Confinalis', 503–17. **(gg)** Ivana PERKOVIĆ, 'Serbian Chant: Perspectives on the History of Its Analysis', 519–34. **(hh)** Andreas PFISTERER, 'Hesbert, Amalar und die fränkische Responsorienkomposition', 535–46. **(ii)** Volker SCHIER, 'The Late Arrival of an Early Saint: Sixtus Tucher's Donation of the Feast of Saint Monica', 547–70. Concerning US-NYpm M. 905. **(kk)** Jurij SNOJ, 'Graduals from the Charterhouses Žiče (Seiz) and Bistra (Freudenthal)', 571–88. Concerning SI-Ln 22, A-Gu 376. **(ll)** Caitlin SNYDER, Alison ALTSTATT, 'Notker's *Clare sanctorum* and the Western *Salus eterna* Tradition: Preliminary Remarks', 589–623. **(mm)** Janka SZENDREI, 'Überlegungen zur Tradition und Melodiegestalt des Responsoriums *Verbum caro factum est*', 625–46. **(nn)** Anna VILDERA, 'Melodic Variants in the Chant for the Annunciation Office in Paduan Processionals', 647–65. **(oo)** Jerome F. WEBER, 'Laudes regiae on records', 667–82. **(pp)** Travis N. YEAGER, 'The Old Office of St. Emmeram: A New Source Recovered', 683–9. Concerning US-BLl Poole 27.

19036. *Pellegrinaggi e santuari di San Michele nell'Occidente medievale – Pèlerinages et sanctuaires de Saint-Michel dans l'Occident médiéval.* Atti del Secondo Convegno Internazionale dedicato all'Arcangelo Michele, Atti del XVI Convegno Sacrense (Sacra di San Michele, 26–29 settembre 2007), ed. Giampietro CASIRAGHI and Giuseppe SERGI (Bari: Edipuglia, 2009):
(a) Giacomo BAROFFIO, 'Liturgia e musica alla Sacra', 43–65.

19037. *Fonte Avellana nel secolo di Pier Damiani.* Atti del XXIX Convegno del centro Studi Avellaniti Fonte Avellana 29–31 agosto 2007, ed. Nicolangelo D'ACUNTO (San Pietro in Cariano: Il Segno dei Gabrielli, 2008):
(a) Ugo FACCHINI, 'La liturgia a Fonte Avellana al tempo di Pier Damiani', 251–83. **(b)** Giacomo BAROFFIO, 'La musica a Fonte Avellana nel secolo XI', 285–307. **(c)** Massimiliano BASSETTI, 'Libri, scrittura e scriture a Fonte Avellana', 309–82. **(d)** Pierluigi RICCIARDELLO, 'Il culto dei santi a Fonte Avellana nel medioevo', 383–456.

Chant journals

19038. *Beiträge zur Gregorianik,* 47 (2009), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Michael ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 25', 9–43. **(b)** Heinrich RUMPHORST, 'Der Tractus *Ab ortu*

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

solis und seine Melodiequellen', 45–65. **(c)** Kees POUDEROIJEN, Ike de LOOS, 'Wer ist Hartker? Die Entstehung des Hartkerischen Antiphonars', 67–86.

19039. *Beiträge zur Gregorianik,* 48 (2009), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Michael ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 26', 9–40. **(b)** Anton STINGL jun., 'Die Anrede "Domine" in den Propriumsgesängen des Gregorianischen Chorals', 41–111.

19040. *Études grégoriennes,* 36 (2009): *Lingua mea calamus scribe.* Mélange offerts à madame Marie-Noël Colette par ses collègues, étudiants et amis, édités par Daniel SAULNIER, Katarina LIVLJANIC et Christelle CAZAUX-KOWALSKI, comité scientifique Susan RANKIN, Gunilla IVERSEN, Daniel SAULNIER (Abbaye Saint-Pierre de Solesmes, 2009):
(a) Nino ALBAROSA, 'Un elemento formulistico rivelatore', 3–17. **(b)** Charles M. ATKINSON, 'Frutolf (?) the Magician', 19–34. **(c)** Giacomo BAROFFIO, 'Un inedito processionale polironiano Mantova, Biblioteca Comunale Teresiana, 270', 35–48. **(d)** Christelle CAZAUX-KOWALSKI, 'La table du graduel palimpseste de Turin: quelques réflexions sur la facture et la destination d'un manuscrit atypique (F-Pn grec 2631)', 49–62. **(e)** Gisèle CLÉMENT-DUMAS and Isabelle FABRE, 'Saint Étienne et l'amant courtois: jeux sur la figure du martyr dans le motet *S'amours*/*Au renouveler*/*Ecce* de Pierre de la Croix', 63–87. **(f)** Martine CLOUZOT, 'Musique et performance d'un miroir princier: jongleurs et ménestrels dans le roman d'Alexandre d'Oxford', 89–100. **(g)** Joseph DYER, 'Advent and the *Antiphonale Missarum*', 101–29. **(h)** Barbara HAGGH and Michel HUGLO, 'Les notations musicales en usages dans l'Autun', 131–45. **(i)** Roman HANKELN, 'Zur musikstilistischen Einordnung mittelalterlicher Heiligenoffizien', 147–57. **(k)** David HILEY, '*Dulce lignum maior et minor*', 159–72. **(l)** Gunilla IVERSEN, '*Maiestas Domini* dans le chant du Gloria. Prosules du Gloria en Aquitaine', 173–205. **(m)** Thomas F. KELLY, 'Fragments of a Notated Missal in "Bari-type" Beneventan Script', 207–21. Concerning N-O, Schøyen Collection 063 + US-CAh Typ 701 + US-NYpm Breslauer Collection. **(n)** Jean-Loup LEMAITRE, 'L'ordinaire de l'abbaye de Pébrac (1301)', 223–52. Concerning F-Pn lat. 16814, fols. 53–8. **(o)** Katarina LIVLJANIC, 'Lamentations de Jérémie glagolitiques sur l'île de Hvar en Croatie: peut on "traduire" le chant?', 253–73. **(p)** Christian MEYER, 'L'hymnaire de Remiremont. Quelques observations à propos d'Epinal, Ms. 223, f. 1r–79v', 275–93. **(q)** Eric PALAZZO, 'L'avenir des recherches sur les livres liturgiques du moyen âge occidental', 295–304. **(r)** Nils Holger PETERSEN, 'The Concept of Liturgical Drama: Charles-Edmond de Coussemaker and Charles Magnin', 305–14. **(s)** Alejandro Enrique PLANCHART, 'The Prose South of Rome', 315–42. **(t)** Carmen RODRIGUEZ-SUSO, 'Conflictos modales en el Renacimiento', 343–54. **(u)** Daniel SAULNIER, 'Quand Noël tombait un dimanche', 355–61. **(v)** 'Bibliographie', 363–8.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19041. *Tijdschrift voor Gregoriaans*, 34 (2009), Redactie: Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie: J. KWAST, Driebergen-Rijsenburg:
(a) Koenraad OUWENS, 'Pascha, Sacrum Triduum, Goede Week', 2–6. **(b)** Martijn SCHRAMA, 'Augustinus over de beleving van de Goede Week, twee brieven aan Januarius', 7–11. **(c)** Gerard ROUWHORST, 'Pasen in de Syrischtalige kerken in Jerusalem in de vierde eeuw', 12–17. **(d)** Arnoud HEERINGS, 'Het ambrosiaanse Postevangelium 'Coenae tuae' van Witte Donderdag', 33–7. **(e)** Gerrit van OSCH, 'Praeconium Paschale Exsultet', 41–3. **(f)** Franco ACKERMANS, 'Grillig gregoriaans (1) Introitus *Deus in adiutorium*', (2) Communio *Data est mihi*, 51–5, 92–8. **(g)** Pieter MANNAERTS, 'Letare mater nostra Iherusalem: Het Augustinus-officie in het antifonarium Tsgrooten', (1) 61–9, (2) 102–9. Concerning B-Gu. **(h)** Geert MAESSEN, 'Hetzelfde of anders? over de gregoriaanse traditie tot aan de Renaissance', 115–20. **(i)** Katrijn KUYPERS, 'Muziek uit vrouwenkloosters op de Lüneburger Heide, een onderzoek naar de muzikale praktijk in de Duitse Moderne Devotie', 128–35. Concerning the publication of Ulrike HASCHER-BURGER (see **19013**). **(k)** Jolanda KWAST, 'Helene Nolthenius: haar gregoriaanse studie vanuit rede en vervoering', 136–9. **(l)** Hendrik Vanden ABEELE, 'Wat doen middeleeuwse zangboeken met een hedendaags uitvoerder van gregoriaans?', 143–9.

Collections of essays, dictionaries

19042. Felix HEINZER, *Klosterreform und mittelalterliche Buchkultur im deutschen Südwesten*, Mittellateinische Studien und Texte 39 (Leiden, Boston: Brill, 2008). Collection of 19 essays [X: '… von der Philosophisch-Historischen Fakultät der Universität Basel im Winter 2000/2001 als Habilitationsschrift angenommen …', XI: 'Redaktionelle Eingriffe betreffen … Druckfehler und Ähnliches sowie Nachträge wichtiger Ergänzungen des Forschungsstandes (nur in unabdingbar erscheinenden Fällen) bibliographischer Daten sowie Querverweise auf Beiträge, die ebenfalls in diesen Band aufgenommen wurden']:

I. Die Reichenau in karolingischer und ottonischer Zeit (3 essays):
(a) '"Marcus Decus Germaniae". Il culto del patrono Veneziano a Reichenau. Relazioni e specificità', 64–82. First published 1995, see **7055b.**

II. Hochmittelalterliche Benediktinerreform: Hirsau und sein Kreis (9 essays):
(b) 'Der Hirsauer "Liber Ordinarius" ', 185–223. First published 1992, see **6129. (c)** 'Liturgischer Hymnus und monastische Reform. Zur Rekonstruktion des Hirsauer Hymnars', 224–56. First published 2004, see **14043c. (d)** 'Sequenzen auf Wanderschaft – Transferszenarien am Beispiel von "Rex regum dei agne" und "Sancti merita Benedicti"', 286–99. First published 2005, see **15073c. (e)** 'Musik und Liturgie zwischen Reform und Repräsentation. Ein Graduale-Sequentiar des frühen 13. Jahrhunderts aus der schwäbischen Abtei Weingarten (Wien, Kunsthistorisches Museum, Hs. 4981)', 365–85. First published 2007, see **17071d.**

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

III. Zisterzienser und Zisterzienserinnen (4 essays):
(f) 'Maulbronn und die Buchkultur Südwestdeutschland im 12. und 13. Jahrhundert', 409–36. First published 1999, see **10058a.**

IV. Reformen am Vorabend der Reformation (3 essays):
(g) 'Die Lorcher Chorbücher im Spannungsfeld von klösterlicher Reform und landesherrlichem Anspruch', 523–50. First published 2004, see **15050b.**

19043. *Ausgewählte liturgische Fragmente aus der Bischöflichen Zentralbibliothek Regensburg. Aus Anlass des fünfzigjährigen Bestehens des Liturgiewissenschaftlichen Instituts Regensburg (Institutum Liturgicum Ratisbonense),* ed. Karl Joseph BENZ unter Mitarbeit von Raymond DITTRICH, Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg, Kataloge und Schriften 23 (Regensburg: Verlag Schnell & Steiner, 2007):
(a) Karl Josef BENZ, '50 Jahre Institutum Liturgicum Ratisbonense', 9–15. **(b)** Karl Joseph BENZ, 'Die Fragmentensammlung der Bischöflichen Zentralbibliothek in Regensburg', 16–18. **(c)** Raymond DITTRICH, 'Zur Notierung der liturgischen Fragmente', 19–22. **(d)** Karl Joseph BENZ, 'Katalog ausgewählter Fragmente', 23–159. Including forty-five notated fragments with coloured plates.
Review. Christian MEYER, *Scriptorium,* 62 (2008), 221* (Nr. 561).

19044. *Die ac Nocte. I codici liturgici di Oristano dal Giudicato d'Arborea al'età spagnola (secoli XI–XVII),* ed. Giampaolo MELE (Cagliari: AM&D Edizioni, 2009), including a CD:
(a) Renata SERRA, 'Per una storia dei codici miniati della sardegna', 3–5. **(b)** Roberto CORONEO, 'I codici miniati della Cattedrale di Oristano: storia degli studi', 7–14. **(c)** Giampaolo MELE, 'Note storiche, paleografiche, codicologiche e liturgico-musicali sui manoscritti arborensi', 15–73. **(d)** Giacomo BAROFFIO, Eun Ju KIM, 'Liturgia e musica nei manoscritti di Oristano', 75–96. **(e)** Valentino PACE, 'I codici miniati duecenteschi della Cattedrale di Oristano', 97–140. **(f)** Federica TONIOLO, 'Le miniature nei codici liturgici del XIV e XV secolo della Cattedrale di Oristano', 141–94. **(g)** Nicola TANGARI, '"Tabulae", indici e cataloghi: i codici liturgico-musicali e l'esperienza di Oristano', 195–211. **(h)** Giampaolo MELE, 'Catalogo analitico', 'Orientamento bibliografico', 215–352, 353–66. **(i)** Giacomo BAROFFIO, Eun Ju KIM, Giampaolo MELE, 'Tabella A: Manoscritti Ufficio delle Ore. Tabella B: Manoscritti Messa', 367–73, 375–81. **(k)** Giampaolo MELE, 'Glossario e vari indici: canti, santi, manoscritti, illustrazioni, nomi, luoghi', 385–420.

19045. *Lexicon Musicum Latinum Medii Aevi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts – Dictionary of Medieval Latin Musical Terminology to the End of the 15th Century,* ed. Michael BERNHARD (München: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, Munich, 1992–).
See 6089a, b, 7053a, 10068a, 11070a, 13079a, 14065a, 16067a, 17067a: Fascicles 1 (1992), 2 (1995), 3 (1997), 4 (2000), 5 (2001), 6 (2003), 7 (2004), 8 (2006), 1 [2nd augmented edition] (2006), 9 (2007).

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

(a) Fascicle 10: gutturalis – lichanos, 2009. Collaborators Christian BERKTOLD (H–hypophrygius), Michael BERNHARD (gutturalis–gymel, I–K), Calvin M. BOWER (English translation), Daniela SADGORSKI (L–lichanos).

19046. *Chant and its Origins,* ed. Thomas Forrest KELLY, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009). Including an introduction by Thomas Forrest KELLY (pp. xi–xix):

Part I: General Overview of Scholarship:
(a) [1] Richard CROCKER, 'Gregorian Studies in the Twenty-First Century', *Plainsong & Medieval Music,* 4 (1995), 33–86 [3–56]. **(b)** [2] David HILEY, 'Writings on Western Plainchant in the 1980s and 1990s', *Acta Musicologica,* 69 (1997), 53–93 [57–97].

Part II: Early History:
(c) [3] Peter JEFFERY, 'Jerusalem and Rome (and Constantinople): The Musical Heritage of Two Great Cities in the Formation of the Medieval Chant Traditions', *Cantus Planus: Papers Read at the Fourth Meeting Pécs, Hungary, 3–8 September 1990* (Budapest, 1992), 163–74 [101–12]. **(d)** [4] Joseph DYER, 'The Singing of Psalms in the Early-Medieval Office', *Speculum,* 64 (1989), 535–78 [113–56]. **(e)** [5] James McKINNON, 'The Eighth-Century Frankish-Roman Communion Cycle', *Journal of the American Musicological Society (JAMS),* 45 (1992), 179–227 [157–205].

Part III: Editions and Repertories:
(f) [6] Jacques FROGER, 'The Critical Edition of the Roman Gradual by the Monks of Solesmes', *Journal of the Plainsong & Mediaeval Music Society,* 1 (1978), 81–97 [209–25]. **(g)** [7] Hartmut MÖLLER, 'Research on the Antiphoner – Problems and Perspectives', *Journal of the Plainsong & Mediaeval Music Society,* 10 (1987), 1–14 [227–40].

Part IV: Analytical Studies:
(h) [8] László DOBSZAY, 'Some Remarks on Jean Claire's Octoechos', *Cantus Planus: Papers Read at the Seventh Meeting Sopron, Hungary, 1995* (Budapest, 1998), 179–94 [243–58]. **(i)** [9] Joseph DYER, 'The Offertory Chant of the Roman Liturgy and its Musical Form', *Studi Musicali,* 11 (1982), 3–30 [259–86]. **(k)** [10] Edward NOWACKI, 'The Gregorian Office Antiphons and the Comparative Method', *Journal of Musicology,* 4 (1985), 243–75 [287–319].

Part V: Roman and Frankish Chant:
(l) [11] Willi APEL, 'The Central Problem of Gregorian Chant', *JAMS,* 9 (1956), 118–28 [323–32]. **(m)** [12] Bruno STÄBLEIN, 'Die Entstehung des gregorianischen Chorals', *Die Musikforschung,* 27 (1974), 5–13 [333–45]. **(n)** [13] Paul F. CUTTER, 'The Question of the "Old-Roman" Chant: A Reappraisal', *Acta Musicologica,* 39 (1967), 2–20 [347–65]. **(o)** [14] S.J.P. van DIJK, 'Papal Schola *versus* Charlemagne', Pieter Fischer (ed.), *Organicae Voces: Festschrift Joseph Smits van Waesberghe* (Amsterdam, 1963), 21–30 [367–76]. **(p)** [15] Thomas H. CONOLLY, 'Introits and

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Archetypes: Some Archaisms of the Old Roman Chant', *JAMS,* 25 (1972), 157–74 [377–94]. **(q)** [16] Helmut HUCKE, 'Towards a New Historical View of Gregorian Chant', *JAMS,* 33 (1980), 437–67 [395–425]. **(r)** [17] Kenneth LEVY, 'Gregorian Chant and the Romans', *JAMS,* 56 (2003), 5–41 [427–63]. **(s)** [18] Andreas PFISTERER, 'Remarks on Roman and non-Roman Offertories', *Plainsong & Medieval Music,* 14 (2005), 169–81 [465–77].

Part VI: Other Chant Traditions:
(t) [19] Terence BAILEY, 'The Development and Chronology of the Ambrosian Sanctorale: The Evidence of the Antiphon Texts', Margot E. Fassler and Rebecca A. Baltzer (eds), *The Divine Office in the Latin Middle Ages* (Oxford, 2000), 257–77 [481–501]. **(u)** [20] Thomas Forrest KELLY, 'The Beneventan Chant', *Studia Musicologica Academiae Scientiarum Hungaricae,* 30 (1988), 393–7 [503–7]. **(v)** [21] Don M. RANDEL, 'The Old Hispanic Rite as Evidence for the Earliest Forms of the Western Christian Liturgies', *International Musicological Society Congress Report XV: Madrid 1992,* 491–6 [509–14].

19047. *Oral and Written Transmission in Chant,* ed. Thomas Forrest KELLY, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009). Including an introduction by Thomas Forrest KELLY (pp. xi–xvi):

Part I: Music Writing:
(a) [1] Leo TREITLER, 'The Early History of Music Writing in the West', *JAMS,* 35 (1982), 237–79 [3–45]. **(b)** [2] Charles M. ATKINSON, '*De Accentibus Toni Oritur Nota Quae Dicitur Neuma:* Prosodic Accents, the Accent Theory, and the Paleofrankish Script', Graeme M. Boone (ed.), *Essays on Medieval Music in Honor of David G. Hughes* (Cambridge, MA, 1995), 17–42 [47–72].

Part II: Notation and Performance:
(c) [3] Mary BERRY, 'Gregorian Chant: The Restoration of the Chant and Seventy-Five Years of Recording', *Early Music,* 7 (1979), 197–217 [75–90]. **(d)** [4] Nino ALBAROSA, 'The Pontificio Istituto di Musica Sacra in Rome and the Semiological School of Dom Eugène Cardine', *Journal of the Plainsong & Mediaeval Music Society,* 6 (1983), 26–33 [91–8]. **(e)** [5] Lance W. BRUNNER, 'The Performance of Plainchant: Some Preliminary Observations of the New Era', *Early Music,* 10 (1982), 316–28 [99–111].

Part III: Oral and Written Transmission:
(f) [6] Leo TREITLER, 'Homer and Gregory: The Transmission of Epic Poetry and Plainchant', *The Musical Quarterly,* 60 (1974), 333–72 [115–54]. **(g)** [7] Leo TREITLER, '"Centonate" Chant: *Übles Flickwerk* or *E pluribus unus*?', *JAMS,* 28 (1975), 1–23 [155–77]. **(h)** [8] David G. HUGHES, 'Evidence for the Traditional View of the Transmission of Gregorian Chant', *JAMS,* 40 (1987), 377–400 [179–206]. **(i)** [9] Kenneth LEVY, 'Charlemagne's Archetype of Gregorian Chant', *JAMS,* 40 (1987), 1–30 [207–36]. **(k)** [10] Leo TREITLER, '"Communications", concerning Levy and

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Hughes, above – Levy's response; Hughes's response', *JAMS,* 41 (1988), 566–75, 575–8, 578–9 [237–50]. **(l)** [11] László DOBSZAY, 'The Debate about the Oral and Written Transmission of Chant', *International Musicological Society Congress Report XV: Madrid 1992, Revista de Musicología,* 16 (1993), 706–29 [251–74]. **(m)** [12] Kenneth LEVY, 'On Gregorian Orality', *JAMS,* 43 (1990), 185–227 [275–317]. **(n)** [13] Emma HORNBY, 'The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence', *The Journal of Musicology,* 21 (2004), 418–57 [319–58]. **(o)** [14] Edward NOWACKI, 'Chant Research at the Turn of the Century and the Analytical Programme of Helmut Hucke', *Plainsong & Medieval Music,* 7 (1998), 47–71 [359–83]. **(p)** [15] Susan RANKIN, 'Ways of Telling Stories', Graeme M. Boone (ed.), *Essays on Medieval Music in Honor of David G. Hughes* (Cambridge, MA, 1995), 371–94 [385–408]. **(q)** [16] Theodore KARP, 'Interrelationships among Gregorian Chants: An Alternative View of Creativity in Early Chant', Eugene K. Wolf and Edward H. Roesner (eds.), *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue* (Madison, WI, 1990), 1–40 [409–48].

19048. *Embellishing the Liturgy: Tropes and Polyphony,* ed. Alejandro Enrique PLANCHART, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009). Including an introduction by Alejandro Enrique PLANCHART (pp. xi–liv):

Part I: Tropes in General:
(a) [1] Richard L. CROCKER, 'The Troping Hypothesis', *The Musical Quarterly,* 52 (1966), 183–203 [3–23]. **(b)** [2] David HILEY, 'Some Observations on the Interrelationships between Trope Repertories', Gunilla Iversen (ed.), *Research on Tropes: Proceedings of a Symposium Organized by the Royal Academy of Literature, History and Antiquities and the Corpus Troporum, Stockholm, June 1–3, 1981* (Stockholm, 1983), 29–37 [25–33]. **(c)** [3] Michel HUGLO, 'Aux origines des tropes d'interpolation: le trope méloforme d'introït', *Revue de Musicologie,* 64 (1978), 5–54 [35–84]. **(d)** [4] Michel HUGLO, 'Les "Libelli" de tropes et les premiers tropaires-prosaires', Ritva Jacobsson (ed.), *Pax et Sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson* (Stockholm, 1986), 13–22 [85–94]. **(e)** [5] Ritva JACOBSSON and Leo TREITLER, 'Tropes and the Concept of Genre', Ritva Jacobsson (ed.), *Pax et Sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson* (Stockholm, 1986), 59–89 [95–125]. **(f)** [6] John G. JOHNSTONE, 'Beyond a Chant: "Tui sunt caeli" and its Tropes', *Studies in the History of Music, I: Music and Language* (New York, 1983), 24–37 [127–40]. **(g)** [7] Ritva JONSSON, 'The Liturgical Function of the Tropes', Gunilla Iversen (ed.), *Research on Tropes: Proceedings of a Symposium Organized by the Royal Academy of Literature, History and Antiquities and the Corpus Troporum, Stockholm, June 1–3, 1981* (Stockholm, 1983), 99–123 [141–65]. **(h)** [8] Alejandro Enrique PLANCHART, 'On the Nature of Transmission and Change in Trope Repertories', *JAMS,* 41 (1988), 215–49 [167–201]. **(i)** [9] Bruno STÄBLEIN, 'Zum Verständnis des "klassischen" Tropus', *Acta Musicologica,* 35 (1963), 84–95 [203–16].

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Part II: Aquitaine and the West:
(k) [10] Paul EVANS, 'Northern French Elements in an Early Aquitanian Troper', Heinz Becker and Reinhard Gerlach (eds.), *Speculum Musicae Artis: Festgabe für Heinrich Husmann* (Munich, 1970), 103–10 [219–26]. **(l)** [11] James GRIER, 'A New Voice in the Monastery: Tropes and *Versus* from Eleventh- and Twelfth-Century Aquitaine', *Speculum,* 69 (1994), 1023–69 [227–73]. **(m)** [12] David G. HUGHES, 'Further Notes on the Grouping of the Aquitanian Tropers', *JAMS,* 19 (1966), 3–12 [275–84].

Part III: St Gall and the East:
(n) [13] Gunilla BJÖRKVALL and Andreas HAUG, 'Tropentypen in Sankt Gallen', Wulf Arlt and Gunilla Björkvall (eds.), *Recherches nouvelles sur les tropes liturgiques* (Stockholm, 1993), 119–74 [287–342]. **(o)** [14] David HILEY, 'Some Observations on the Repertory of Tropes at St Emmeram, Regensburg', *Cantus Planus: Papers Read at the Fourth Meeting Pécs, Hungary, 3–8 September 1990* (Budapest, 1992), 337–57 [343–63]. **(p)** [15] Susan RANKIN, 'From Tuotilo to the First Manuscripts: The Shaping of a Trope Repertory at Saint Gall', Wulf Arlt and Gunilla Björkvall (eds.), *Recherches nouvelles sur les tropes liturgiques* (Stockholm, 1993), 395–413 [365–83].

Part IV: The Ordinary:
(q) [16] Charles M. ATKINSON, 'The Earliest Agnus Dei Melody and its Tropes', *JAMS,* 30 (1977), 1–19 [387–405]. **(r)** [17] David A. BJORK, 'The Kyrie Trope', *JAMS,* 33 (1980), 1–41 [407–47]. **(s)** [18] Gunilla IVERSEN, '*Pax et Sapientia:* a Thematic Study on Tropes from Different Traditions', Ritva Jacobsson (ed.), *Pax et Sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson* (Stockholm, 1986), 23–58 [449–84]. **(t)** [19] Thomas Forrest KELLY, 'Introducing the *Gloria in Excelsis*', *JAMS,* 37 (1984), 479–506 [485–512].

Part V: Tropes in the Office:
(u) [20] Hans-Jörgen HOLMAN, 'Melismatic Tropes in the Responsories for Matins', *JAMS,* 16 (1963), 36–46 [515–25]. **(v)** [21] Thomas Forrest KELLY, 'New Music from Old: The Structuring of Responsory Prosas', *JAMS,* 30 (1977), 366–90 [527–551].

19049. *Poets and Singers: On Latin and Vernacular Monophonic Song,* ed. Elizabeth AUBREY, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009).

19050. *Ars antiqua: Organum, Conductus, Motet,* ed. Edward H. ROESNER, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009).

19051. *Ars nova: French and Italian Music in the Fourteenth Century,* ed. John L. NÁDAS and Michael Scott CUTHBERT, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009).

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19052. *Instruments and their Music in the Middle Ages,* ed. Timothy J. McGEE, Music in Medieval Europe [7 volumes], Series Editor: Thomas Forrest KELLY (Aldershot: Ashgate, 2009).

19053. *Political Plainchant? Music, Text and Historical Context of Medieval Saints' Offices,* ed. Roman HANKELN, Musicological Studies 111 (Ottawa: The Institute of Mediaeval Music, 2009): **(a)** Roman HANKELN, 'A Blasphemous Paradox? Approaches to Socio-Political Aspects of Medieval Western Plainchant', 1–11. **(b)** Jean-François GOUDESENNE, 'Historiae from Alta Italia and their Frankish Models: a Progressive "Romanisation" by the Carolingian Franks (750–950)', 13–29. **(c)** Susana ZAPKE, 'New Politics – New Cults: the Cross and Sword in Times of Political Transition on the Iberian Peninsula (9th–12th c.)', 31–42. **(d)** John CALDWELL, 'St. Ethelbert, King and Martyr: a Royal Migration and a Migrating Cult', 43–7. **(e)** John BERGSAGEL, 'Between Politics and Devotion: the Canonization of Knud Lavard and Edward Confessor', 49–58. **(f)** M. Cecilia GAPOSCHKIN, 'Political Ideas in Liturgical Offices of Saint Louis', 59–80. **(g)** Janka SZENDREI, 'Commune pro missionariis? Die ältesten Offiziumsgesänge für König Stephan, den Heiligen', 81–92. **(h)** László DOBSZAY, 'From 'crudelitas' to 'credulitas': Comments on Saint Stephen's Historia Rhythmica', 93–106. **(i)** Andrew HUGHES, 'REX sub deo et lege: SANCTUS sub ecclesia', 107–54. **(k)** Ann-Marie NILSSON, 'St. Erik's Two Bodies and Chants', 155–69. **(l)** Roman HANKELN, 'St. Olav's Augustine-Responsories: Contrafactum Technique and Political', 171–99.

19054. *Sapientia et Eloquentia. Meaning and Function in Liturgical Poetry, Music, Drama and Biblical Commentary in the Middle Ages,* ed. Gunilla IVERSEN and Nicolas BELL, Disputatio 11 (Turnhout: Brepols, 2009) [IX: '… project *Sapientia- Eloquentia* ... The members of the project met regularly to discuss the work in progress']: **(a)** Gunilla IVERSEN, 'Singing "Alleluia" in Ninth-Century Poetry', 9–58. **(b)** Marie-Noël COLETTE, 'The Place and Function of Music in a Liturgical Context: The Earliest Witnesses of Sequences and *Versus ad sequentias* in the Antiphoner of Charles the Bald and Other Early Sources', 59–93. Concerning F-Pn lat. 17436. **(c)** Marcia Sá CAVALCANTE SCHUBACK, '*Nunc et in aevum:* On St Augustine – Time, Music, and Theology', 95–114. **(d)** Nils Holger PETERSEN, 'Biblical Reception, Representational Ritual, and the Question of "Liturgical Drama"', 164–201. **(e)** Gunilla IVERSEN, 'From *Jubilus* to Learned Exegesis: New Liturgical Poetry in Twelfth-Century Nevers', 203–58. **(f)** Marie-Noël COLETTE, 'A Witness to Poetic and Musical Invention in the Twelfth Century: The Troper-Proser of Nevers (BnF n. a. lat. 3126)', 259–300. **(g)** William T. FLYNN, 'Letters, Liturgy, and Identity: The Use of *Epithalamica* at the Paraclete', 301–48. **(h)** Nicolas BELL, 'Readings and Interpretations of Boethius's *De institutione musica* in the Later Middle Ages', 365–80. **(i)** Erika KIHLMAN, 'Understanding a Text: Presentation and Edition of a Sequence Commentary in Oxford, Bodleian Library, Auct. F. 6. 8', 381–455. **(k)** 'Anthology of Texts and Music', 457–506. Concerning a Report from the Sapientia-Project see **19035v.**

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19055. *The Sounds and Sights of Performance in Early Music. Essays in Honour of Timothy J. McGee,* ed. Maureen EPP and Brian E. POWER (Aldershot: Ashgate, 2009): **(a)** Andrew HUGHES, 'The Story of *O:* A Variant in the Becket Office', 27–59. **(b)** Jennifer BAIN, 'Hooked on Ecstasy: Performance "Practice"' and the Reception of the Music of Hildegard of Bingen', 253–73. **(c)** 'Publications of Timothy McGee', 275–8.

19056. *Plainsong & Medieval Music,* 18, 1 (2009): **(a)** Mary BERRY (1927–2008): Susan RANKIN, 'Memoir and bibliography', Jerome F. WEBER, 'Discography', 1–6, 7–10. **(b)** Alejandro Enrique PLANCHART, 'Connecting the Dots: Guillaume Du Fay and Savoy during the Schism', 11–32. **(c)** Estelle JOUBERT, 'New Music in the Office of Thomas Becket from the Diocese of Trier', 33–60. Concerning D-TRb 480, 482, 486, 491, 492, 494, 495, 499, 500a, 501a, 521. **(d)** Kate HELSEN, 'The Use of Melodic Formulas in Responsories: Constancy and Variability in the Manuscript Tradition', 61–75. **(e)** Jerome F. WEBER, 'Recent Recordings of Plainchant', 77–80.

19057. *Plainsong & Medieval Music,* 18, 2 (2009): **(a)** Martin J. M. HOONDERT, 'The 'Restoration' of Plainchant in the Premonstratensian Order', 141–61.

19058. *Plainsong & Medieval Music,* 19, 1 (2010): **(a)** Neil MORAN, 'A Second Medial Mode Palestinian Chant in Old Roman, Beneventan and Frankish sources', 1–19. **(b)** James Vincent MAIELLO, 'On the Manufacture and Dating of the Pistoia Choirbooks', 21–33. Concerning I-PS C. 119, C. 120, C. 121. **(c)** Michael Alan ANDERSON, 'Enhancing the *Ave Maria* in the Ars Antiqua', 35–65. **(d)** Jerome F. WEBER, 'Recent Recordings of Plainchant', 67–81.

19059. *Rivista internazionale di musica sacra,* Nuova serie 30/1 (2009), ed. Giacomo BAROFFIO (Lucca: LIM Editrice): **(a)** Père GUILMARD, 'La Litanie Majeure et les processions de la Messe. Repertoire de chant à Rome et en Gaule dans la deuxième partie du 8^{e} siècle', 7–61. **(b)** Bettina RUCHTI, 'Kritische Analyse einiger Sequenzen Notkers und ihre Überlieferungen', 63–118. **(c)** Gionata BRUSA, 'La notazione nonantolana a Vercelli', 119–40. **(d)** Giacomo BAROFFIO, 'Ancora su Pistoia, Archivio Arcivescovile R 69, 171r-175v', 141–51. **(e)** Eun Ju KIM, '*Hodie gloriosi martyres Cesidius et socii triumphantes:* la messa di san Cesidio nel Graduale di Trasacco', 153–6. Concerning I-AVZcv. **(f)** Paolo GIORGI, 'Pietro Gnocchi, musico bresciano (1689–1775). Un nuovo capitulo della musica liturgica del XVIII secolo', 157–207.

19060. *Rivista internazionale di musica sacra,* Nuova serie 30/2 (2009), ed. Giacomo BAROFFIO (Lucca: LIM Editrice): **(a)** Giacomo BAROFFIO, 'Gregoriano ed Eucaristia', 7–24. **(b)** Laura ALBIERO, 'I canti della messa nei frammenti dell'Archivio di Stato di Pavia. Canto, memoria, scrittura', 67–95. **(c)** Gionata BRUSA, '"Colligere fragmenta ne pereant". Maculature liturgiche nella Biblioteca Capitolare di Vercelli', 97–135. **(d)** Fabrizio MASTROIANNI, Cristina MASTROIANNI, 'Il Graduale Romano Antico Vat. lat. 5319: alcune correzione alla trascrizione', 165–83. **(e)** Nicola TANGARI, 'Una recente edizione del "Liber ordinarius" di Montecassino e Benevento', 185–96. Concerning **18006.**

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Articles in periodicals and Festschriften

19061. Christoph BECK, '*Adoranda, veneranda Trinitatis est usia.* Die mittelalterliche Sequenz zu Ehren der Frankenapostel Kilian, Kolonat und Totnan', *Kirchenmusikalisches Jahrbuch,* 92 (2008) (Paderborn: Verlag Ferdinand Schöningh, 2009), 9–23. Concerning the printed Graduale Herbipolense, 1583, and the printed Missale Herbipolense, 1613, including a transcription.

19062. James BOYCE, 'Picturing the Sacred: The Carmelite Gradual of Krakow', *The Sword,* 4 (2004), 42–53. Concerning PL-K*karm* Codex 6 (rkp .perg. 1).

19063. James BOYCE, 'Elijah among the Carmelites: Adopting and Honoring the Father', *Elijah the Prophet in Jewish and Christian Traditions* (South Orange: Institute of Judaeo-Christian Studies, 2008).

19064. Hana BREKO KUSTURA, 'Najstariji sakramentar srednjovjekovne Istre iz 1050. godine u kontekstu europskih liturgijskih kodeksa', *Zbornik Odsjeka za povijesne znanosti Zavoda za povijesne i drustvene znanosti HAZU [Papers and Proceedings of the Department of Historical Research of the Institute of Historical and Social Research of Croatian Academy of Sciences and Arts],* vol. 26, Zagreb, January, 2009, 1–48. Concerning the oldest sacramentary of medieval Istria from 1050 within the context of European liturgical codices, HR-ŠIBf s. n.

19065. Hana BREKO KUSTURA, '"Predpovijest" – Glazbena kultura grada Sinja u vremenima prije i neposredno nakon osnutka glazbene skole 1958. (s posebnim osvrtom na povijest franjevacke glazbe)', Hana BREKO KUSTURA, *Osnovna glazbena skola Jakova Gotovca Sinj – A Monography* (Split, 2009 – ISBN 978-953–55624–0-5), 13–21. Concerning the musical culture of the town of Sinj in Dalmatia with the history of the Franciscan music of the region, before the constitution of the Musical School in 1958.

19066. Hana BREKO KUSTURA, 'Iz rukopisno-glazbene riznice samostana dominikanaca u Starom Gradu na Hvaru (15.-16. st.): prilog tradiciji srednjovjekovne "jednostavne polifonije" iz Hrvatske – nove spoznaje', *Humanitas et litterae: Zborník u čast Franje Šanjeka, Festschrift für Franjo Sanjek,* ed. Lovorka ČORALIĆ i Slavko SLIŠKOVIĆ (Zagreb: Dominikanska naklada Istina – Kršćanska sadašnjost, 2009), 803–17. From a musical treasure of the Dominican monastery Stari Grad on the island of Hvar in the 15th/16th century: A contribution to a medieval 'simple polyphony' from Croatia – new insights.

19067. Pavel BRODSKÝ, 'Illuminované rukopisky v Christian-Weise-Bibliothek v Žitavě', *Studie o rukopisech,* 36 (2005–2006), 243–58. Including 12 plates. Concerning D-ZI A I to VII.
Review. P. SPUNNAR, *Scriptorium,* 62 (2008), 132*–3* (Nr. 380).

19068. Gionata BRUSA, 'Maculature liturgiche nel fondo notarile antico dell'Archivio Storico Civico di Vercelli', *Aevum,* 83 (2009), 1–76.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

19069. Lisa COLTON, 'Music and Identity in Medieval Bury St Edmunds', *St Edmund, King and Martyr: Changing Images of a Medieval Saint,* ed. Anthony BALE (Woodbridge: York Mediaeval Press, 2009), 87–110. Concerning GB-Onc MS 362, Fragment IX.

19070. Zsusa CZAGÁNY, Erzsébet MUCKENHAUPT, Ágnes PAPP, 'Liturgikus és kottás középkori kódextöredékek a csíksomlyói ferences kolostar egykori könyvtárának állományában [Medieval liturgical fragments from the collection of the Franciscan Cloister at Csíksomlyó]', *A csíki szélely múzeum évkönyve 2005* (Csíkszereda, Romania: Csíki székely múzeum, 2006), 149–231. Summary in English and Romanian. Including a catalogue of notated liturgical fragments from the collection of the Franciscan Cloister at Csíksomlyó found in the Csíki Székely Múzeum at Miercurea-Ciuc, Romania (in Hungarian Csíkszereda).

19071. Joseph DYER, 'Speculative "Musica" and the Medieval University of Paris', *Music & Letters,* 90 (2009), 177–204.

19072. John HAINES, 'The Origins of the Musical Staff', *The Musical Quarterly,* 91 (2008), 327–78.

19073. Jürgen HOFFMANN, 'Der Adalbertskult im Aachener Marienstift', *Deutsches Archiv für Erforschung des Mittelalters,* 62 (2006), 607–17. Including an edition from D-AAm G 20.

19074. Michel HUGLO, 'Recherches sur la tradition des diagrammes de Calcidius', *Scriptorium,* 62 (2008), 185–230, pl. 23–27.

19075. Michael KLAPER, '"In keiner Weise auf die Übereinstimmung mit dem alten Gesang verzichten". Das Verhältnis von Alt und Neu im liturgischen Gesang des Mittelalters und das Ulrichs-Offizium Berns von Reichenau', *Musik in Baden-Württemberg, Jahrbuch,* 16 (2009), 99–118.

19076. Frank LAWRENCE, 'What did they sing at Cashel in 1172?: Winchester, Sarum and Romano-Frankish Chant in Ireland', *Journal of the Society for Musicology in Ireland,* 3 (2007–2008), 111–25. (Available online at www.music.ucc.ie/jsmi).

19077. Ike de LOOS, 'Egmond of Rijnsburg? De liturgische handschriften van een grafelijke abdij', *De abdij van Egmond. Geschreven en beschreven,* ed. G.N.M. VIS, Egmondse Studiën 4 (Hilversum: Uitgeverij Verloren, 2002), 103–42.

19078. Ike de LOOS, 'En toch konden ze zingen en Egmond', *Het klooster Egmond: hortus conclusus,* ed. G.N.M. VIS, Egmondse Studiën 5 (Hilversum: Uitgeverij Verloren, 2008), 125–44.

19079. Pieter MANNAERTS, 'Het Antifonarium Tsgrooten: de eeuwige jeugd van het gregoriaans', *Openbaar Kunstbezit in Vlaanderen,* 46 (2008), 8–11. Concerning B-Gu.

19080. T.J.H. McCARTHY, 'Anonymous I and *Prologus in tonarium:* Changing Interpretations of Music Theory in Eleventh-Century Germany', *Journal of the Society for*

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Musicology in Ireland, 1 (2005–2006), 19–32. (Available online at www.music.ucc.ie/jsmi).

19081. Martin McNAMARA, 'Five Irish Psalter Texts', *Proceedings of the Royal Irish Academy,* 109 (2009), 37–104. (Available online at www.ria.ie/cgi-bin/ria/papers/100822.pdf).

19082. Christian MEYER, 'Actualité de la recherche. Catalogues des manuscrits notés de la Bibliothèque Nationale de France et des Bibliothèques des regions', *Revue de musicologie,* 95 (2009), 203–10.

19083. Costin MOISIL, 'A Bibliography of Musicological Works on Orthodox Chant Printed in Romania (1990–2002)', *Zbornik Matice Srpske za scenske umetnosti i muziku,* vol. 32–33 (Novi Sad, 2005), 217–34.

19084. Costin MOISIL, 'Rolul lui Macarie Ieromonahul şi al lui Anton Pann în adaptarea cântărilor în limba română. O cercetare istoriografică', *Acta Musicae Byzantinae,* 10 (Iaşi, 2007), 43–52. [The Role of Macarie the Hieromonk and Anton Pann in Adapting Chants in Romanian. A Historiography Research.]

19085. Costin MOISIL, 'Muzica bisericească naţională în muzicologia românească. Partea I: de la întermeierea României până la primul război mondial', *Portretele muzicii româneşti* – 2007, ed. Petruţa MĂNIUŢ (Braşov: Editura Universităţii "Transilvania", 2007), 128–46. [National church music in Romanian musicology. Part 1: From the foundation of Romania until the First World War.]

19086. Costin MOISIL, 'Despre originea Canonului din Duminica Floriilor "pre glasul cel rumânesc"', *Studii şi cercetări de istoria artei, seria Teatru, Muzică, Cinematografie,* serie nouă, tomul 2 (46) (Bucureşti, 2008), 109–116. [The Origin of Filothei's Palm Sunday Canon revisited.]

19087. Shin NISHIMAGI, 'Origine d'un "libellus" guidonien provenant de l'abbaye de Saint-Evroult: Paris, BnF, lat. 10508, f. 136–159 (fin du XII^{e} s.)', *Bulletin of the Institute for Mediterranean Studies* (Waseda University) 6 (2008), 185–99.

19088. Ioannis PAPACHRISTOPOULOS, 'Das Verhältnis von Textinhalt und Musikgestaltung im griechischen Kirchengesang', *Acta musicologica,* 81 (2009), 301–52.

19089. Karl-Georg PFÄNDTNER, 'An Unknown Forchheim Missal in the Free Library of Philadelphia', *Manuscripta* 49 (2005), 1, 59–68. Concerning a 15th-century missal including a calendar and sequences from St. Catherine's Hospital at Forchheim near Bamberg, now US-PHf Lewis E 161.

19090. Janka SZENDREI, '"Laetabitur deserta": Olasz repertoárdarabok a középeurópai gregoriánumban', *Magyar Egyházzene,* 9 (2001–2002/2), 193–204. Concerning Italian chants in the Gregorian repertory of Central Europe.

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Index of names
(Abbreviations: R = Review)

Abeele, H. Vanden 19041l
Ackermans, F. 19038a 19039a 19041f
Adémar de Chabannes 19030a
Agustoni, L. 19038a 19039a
Albarosa, N. 19040a 19047d
Albiero, L. 19060a
Altstatt, A. 19035ll
Amalar of Metz 19035hh
Anderl, M. 19038a 19039a
Anderson, M. A. 19048e, s 19058c
Anonymous I 19080
Apel, W. 19046l
Arlt, W. 19028 19028b, d, h, k, o, u, v, w, y, aa, cc 19048n, p
Asketorp, B. 19028r
Atkinson, C. M. 19008 10935a, b 19040b 19047b 19048q
Aubert, E. H. 18045R 18071R
Aubrey, E. 19049
Augustine of Hippo 19041b
Azevedo Santos, M. J. 18071d, i
Bailey, T. 19032a 19046t
Bain, J. 19055b
Baltzer, R. A. 19035c 19046t
Baroffio, G. 19029d 19032b 19036a 19037b 19040c 19044d, i 19059 19059d 19060 19060a
Barrett, S. 19031c
Barrios Martínez, M. D. 18071i
Bassetti, M. 19037c
Beck, C. 19061
Becker, H. 19048k
Behrendt, I. 19038a 19039a
Bell, N. 19029q 19054 19054h
Benz, K. J. 19043 19043a, b, d
Bergsagel, J. 19029r 19053e
Berktold, C. 19045a
Bern of Reichenau 19075
Bernadó, M. 18071i 19029l
Bernhard, M. 18071R 19045 19045a
Berry, M. 19047c 19056a
Bertelsmeier-Kierst, C. 19034
Besutti, P. 19029c
Betteray, D. van 19035d
Binford, H. M. 19035e
Bjork, D. A. 19048r
Björkvall, G. 19028a 19048n, p
Boethius 19035b 19054h
Boone, G. M. 19047b, p
Borders, J. 19029t 19035f
Bower, C. M. 19045a
Boyce, J. 19009 19062 19063
Boynton, S. 18071i
Breko Kustura, H. 19033a 19064 19065 19066
Brockett, C. 19035g
Brodský, P. 19067
Brunner, L. W. 19047e
Brusa, G. 19003 19032c 19059c 19060c 19068
Buckley, A. 18017R
Calcidius 19074
Caldwell, J. 18071R 19008R 19053d
Cardine, E. 19047d
Casiraghi, G. 19036
Castro Caridad, E. 18071dd, i
Cattin, G. 19028 19028a
Cavalcante Schuback, M. S. 19054c
Cazaux-Kowalski, C. 17036R 19035h 19040 19040d
Charlemagne 19046o 19047i
Claire, J. 19046h
Clément-Dumas, G. 19040e
Clouzot, M. 19040f
Colette, M.-N. 16069R 19040 19054b, f
Colton, L. 19069
Conolly, T. H. 19046p
Čoralić, L. 19066
Coroneo, R. 19044b
Coussemaker, E.-H. de 19040r
Cristiani, M. 18054 18054c
Crocker, R. L. 19046a 19048a

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Cuthbert, M. S. 19051
Cutter, P. F. 19046n
Czagány, Z. 19035i 19070
D'Acunto, N. 19037
Damianus, Petrus 19037 19037a
Dell'Oro, F. 19003
Demus, O. 19002
De Salvo Fattor, S. 19029w
Díaz y Díaz, M. C. 18071c
Di Bacco, G. 19005R
Dijk, S. J. P. van 19046o
Dittrich, R. 19043 19043c
Di Zio, C. 19035k
Dobszay, L. 19032d 19035 19035l 19046h, l 19053h
Dorschel, A. 19031
Dostal, C. 19038 19039
Duarte, M. D. 18071i
Du Fay, G. 19056b
Dyer, J. 19040g 19046d, i 19071
Egbers, M.-L. 18068R
Egmond of Rijnsburg 19077
Epp, M. 19055
Euw, A. von 19010
Evans, P. 19048k
Evrevnídis, P. 19035m
Fabre, I. 19040e
Facchin, F. 19029h
Facchini, U. 19037a
Fassler, M. E. 19046t
Fehér, J. 19035n
Finscher, L. 17071R
Fischer, P. 19046o
Fischer, R. 19038a 19039a
Floros, C. 19011
Flynn, W. T. 19054g
Froger, J. 19046f
Frutolf of Michelsberg 19040b
Gabrielli, G. 19029e 19035o
Gaposchkin, M. C. 19053f
Gerlach, R. 19048k
Gilanyi, G. 19001
Giorgi, P. 19059f
Gnocchi, P. 19059f
Gómez, M. 18071f, i
Gonzáles Barrionuevo, H. 19029n
Gonzálves Ruiz, R. 18071i
Göschl, J. B. 19038 19038a 19039 19039a
Goudesenne, J.-F. 19035p 19053b
Gozzi, M. 19029 19029a, z
Gregory I, the Great, pope 19047f
Grier, J. 19030a 19048l
Gros, M. S. 18071i
Guido of Arezzo 18054g
Guilmard, P. 19059a
Haas, M. 19031b
Haggh, B. 18071g 19001R 19032e 19035 19035a 19040h
Haines, J. 19072
Hamburger, J. F. 19012
Hankeln, R. 19035q 19040i 19053 19053a, l
Hardie, J. M. 19030c
Hartker 19038c
Hascher-Burger, U. 19013 19041i
Haug, A. 19028e, m, n, q 19031 19031a 19048n
Heerings, A. 19041 19041d
Heinzer, F. 19042
Helsen, K. 17017R 17052R 19032f 19035r 19056d
Herlinger, J. 19005
Hesbert, R.-J. 19035hh
Hildegard of Bingen 19055b
Hiley, D. 19014 19032 19032g, h 19035s 19040k 19046b 19048b, o
Hoffmann, J. 19073
Holman, H.-J. 19048u
Homer 19047f
Hoondert, M. J. M. 19057a
Hornby, E. 17018R 19047n
Hospenthal, C. 19007 19015
Høye, M. 19035t
Huber, B. 19038a 19039a
Hucke, H. 19046q 19047o
Hughes, A. 19053i 19055a
Hughes, D. G. 19047b, h, k, p 19048m

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Huglo, M. 16035R 18045R 18071b 19032i, k 19035u 19040h 19048c, d 19074
Husmann, H. 19048k
Isidore of Seville 18071b
Iversen, G. 18071e 19035v 19040 19040l 19048b, g, s 19054 19054a, e
Jacobsson, R. 19028i, k, l, m , n, o, p, q, r, s, t, u, v, w, x, y, z, aa, bb 19048d, e, s
Jeffery, P. 19046c
Johnstone, J. G. 19048f
Jonsson, R. 19048g
Joubert, E. 19056c
Karp, T. 19035w 19047q
Kartsovnik, V. 19029s
Kelly, T. F. 19040m 19046 19046u 19047 19048 19048t, v 19049 19050 19051 19052
Kihlman, E. 19054i
Kim, Eun Ju 19029d 19044d, i 19059e
Kim, Hyun-Ah 19029v
Klaper, M. 18071R 19075
Klöckner, S. 19016
Klugseder, R. 19035x
Koch, L. 19038a 19039a
Kohlhäufl, J. 19038a 19039a
Koopmans, A. 19041
Kovács, A. 19017
Kuypers, K. 19041 19041i
Kwast, J. 19022R 19041 19041k
Lacoste, D. 19032l 19035y
LaRue, J. 19047q
Lawrence, F. 19076
Lemaitre, J.-L. 19040n
Levy, K. 19046r 19047i, k, m, n
Lingas, A. 15023R
Livljanic, K. 19040 19040o
Lodes, B. 19031f
Löffler, A. 19034b
Loos, I. de 19032m 19038c 19077 19078
López-Calo, J. 18071i
Luisi, F. 19029
Lumma, L. O. 19018
Lütolf, M. 19007
Macarie the Hieromonk 19084
Maessen, G. 19041h
Magnin, C. 19040r
Maiello, J. V. 19058b
Mainoldi, E. S. 18054e
Maître, C. 19035z
Maloy, R. 19019 19035aa
Manganelli, M. 19029g
Măniut, P. 19085
Mannaerts, P. 18056R 19041g 19079
Marcussen, M. 19035bb
Martianus Capella 19035b
Mastroianni, C. 19060d
Mastroianni, F. 19029k 19060d
McAlpine, F. 19020
McCarthy, T. J. H. 19080
McGee, T. J. 19055 19055c
McKinnon, J. 19046e
McNamara, M. 19081
Mehlhart, R. J. F. 19021
Mele, G. 19029l 19044 19044c, h, i, k
Menzel Sansó, C. 19029o
Merbecke, J. 19029v
Meyer, C. 18014R 18054d 19040p 19043R 19082
Moisil, C. 19083 19084 19085 19086
Möller, H. 19046g
Moran, Neil [K.] 19011 19058a
Morelli, A, 18054f
Morent, S. 19034a
Muckenhaupt, E. 19070
Mulder, E. 19022
Mundó, A. M. 18071
Nádas, J. L. 19051
Nelson, K. E. 19030b
Niiyama-Kalicki, F. 19035cc
Nilsson, A.-M. 19035dd 19053k
Nishimagi, S. 18071i 19035ee 19087
Nolthenius, H. 19022 19041k
Notker Balbulus 19035ll
Nowacki, E. 19035ff 19046k 19047o
Olson, G. J. 19030d
Osch, G. van 19041 19041e
Ouwens, K. 19041a

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Pace, V. 19044e
Pachymeres, G. 19035m
Palazzo, E. 19040q
Pann, A. 19084
Panti, C. 18054
Papachristopoulos, I. 19088
Papp, A. 19070
Paul, B. 19023
Peñas García M. C. 18071i
Perillo, G. 18054
Perković, I. 19035gg
Petersen, N. H. 19040r 19054d
Petrucci, O. 19031f
Petrus de Cruce 19040e
Pfändtner, K.-G. 19089
Pfisterer, A. 6089aR 17017R 17035R 19032n 19035hh 19046s
Planchart, A. E. 19040s 19048h 19056b
Pongiluppi, L. 19029f
Pouderoijen, K. 19038 19038c 19039
Power, B. E. 19055
Prassl, F. K. 19038 19039
Prosdocimus de Beldomandis 19005
Randel, D. M. 19046v
Rankin, S. 19028f, l, p, s, t, x, z 19031d 19047p 19048p 19056a
Ricciardello, P. 19037d
Ricossa, L. 19029p
Rodriguez-Suso, C. 19040t
Roesner, E. H. 19047q 19050
Rouwhorst, G. 19041c
Ruchti, B. 19059b
Ruini, C. 19029i
Ruiz García, E. 18071i
Rumphorst, H. 19006R 19038 19038a, b 19039 19039a
Rusconi, A. 18054g 19029y
Sachs, K.-J. 17071R
Sadgorski, D. 19045a
Saints, generally 19017 19028y 19037d 19040i 19046t
Saints [names in Latin]
Adalbertus 19073
Andreas 19028aa
Augustinus 19041g 19054c
Bonifatius 19035s
Canutus (Kanutus, Knud) 19053e
Catharina Virgo, in Suecia (Katarina) 19035dd
Cesidius 19059e
Chilianus [Kilianus] 19061
Colonatus 19061
Dominicus Silensis 18071g
Eadmundus, Anglorum Rex et Martyr 19069
Eduardus 19053e
Elias 19063
Elisabeth of Thüringen 19034a, b
Emeramus 19035pp
Ericus 19053k
Ethelbertus 19053d
Johannes Baptista 19028u
Johannes Evangelista 19028n
Laurentius 19028w
Leopoldus 19023
Ludovicus IX, Francorum Rex 19053f
Maria, Beata Maria Virgo 19028p, x 19035nn 19058c
Martinus 19028z
Mathias Apostolus 19035i
Michael 19036a
Monica 19035ii
Olavus 19053l
Petrus Apostolus 19028v
Severus, Ravennatensis Episcopus 19035k
Stephanus 19028m 19040e
Stephanus, Hungarorum Rex 19053g, h
Thomas Becket 19055a 19056c
Totnanus 19061
Udalricus 19075
Wigbertus 19035s
Sanjek, F. 19066
Sarbak, G. 19004
Saulnier, D. 19024 19040 19040u
Schaarwächter, J. 18017R
Schiendorfer, M. 19007
Schier, V. 19035ii

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Schrama, M. 19041b
Schweitzer, A. 19038a 19039a
Scotti, A. 19029b
Sergi, G. 19036a
Serra, R. 19044a
Sicardus Cremonensis Episcopus 19004
Slišković, S. 19066
Smit, M. 19025
Smits van Waesberghe, J. 19046o
Snoj, J. 19001 19035kk
Snyder, C. 19035ll
Sobiela-Caanitz, C. 19007
Soldo, J. A. 19033 19033a
Spunnar, P. 19067R
Stäblein, B. 19046m 19048i
Steiner, R. 19032o
Steinmann, M. 19028g
Stichel, R. 19026
Stingl jun., A. 19039b
Stoessel, J. 19030
Strohm, R. 19030e
Szendrei, J. 19035mm 19053g 19090
Tangari, N. 18006R 19044g 19060e
Tolić, Z. 19033
Toniolo, F. 19044f
Torelli, D. 19029x
Treitler, L. 19047a, f, g, k 19048e
Tucher, S. 19035ii
Tuotilo 19048b
Turco, A. 19006
Unterkircher, F. 19002
Vildera, A. 19035nn
Vis, G. N. M. 19077 19078
Vivancos, M. C. 18071i
Volkhardt, U. 19013
Vones, L. 18071a
Weber, J. F. 19035oo 19056a, e 19058d
Wegman, R. C. 19031e
Weinrich, L. 19004
Wencke, P. 19029u
Wolf, E. K. 19047q
Wulstan, D. 19020R
Yardley, A. B. 19027
Yeager, T. N. 19035pp
Zapke, S. 18071 18071h, i 19053c
Zippe, S. 19038 19038a 19039 19039a

Index of subjects

Aachen 19073
Advent 19040g
Agnus Dei 19048q
Alleluia 19054a
All Saints 19028y
Ambrosian chant 19035aa 19046t
Anglo-Saxon England *see* England
Antiphon 19032h 19035l 19046k, t
Antiphon Media vita 19025
Antiphoner of Kranj 19001 19035o
Antiphoner of St. Peter 19002
Antiphoner Tsgrooten 19079
Antiphoner 19032 19038c 19046g
Antiphons before the Gospel 19032a
Antiphons, Post-Pentecost 19032g
Antiphons, Processional 19035g
Antiquity 18054c
Aquitaine 19040l 19048k, l, m
Ars antiqua 19050 19058c
Ars nova 19051
Ascension 19028s
Autun 19040h
Ave Maria 19058c
Benediction 19035c
Benevento 19040s 19058a
Beneventan chant 19046u
Bistra, Charterhouse 19035kk
Book of Common Prayer 19029v
Book of Job 19032o
Bury St Edmunds 19069
Byzantium and the West 19011 19035m
Cantus fractus 19029
CANTUS project 19035y
Carmelite liturgy 19009 19062 19063
Carolingian music 18054e 19035b
Carthusian monks 19035kk

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Celestines 19029s
Centonization 19047g
Chorale ['Kirchenlied'] 19007
Christmas 19028k, l 19035l 19040u
Cistercian monks 19029g 19042f
Communion 19018 19041f 19046e
Conductus 19050
Confinalis 19035ff
Consecration of nuns 19035f
Constantinople 19046c
Credo 19029c, d, k, w
Croatia 19040o
Csíksomlyó, Franciscan Cloister 19070
Dalmatia 19065
Dedicating churches 19028r
Devotia moderna 19013 19041i
Divine Office 18071g 19032 19035i, nn oo pp 19040i 19041g 19046d, k 19055a 19056c 19075
Dominican friars 19066
Dominican nuns 19012
Easter 19028q 19040u 19041a
Easter play 19028f
Ebstorf, Dominican nuns abbey 19013
Egmond, Benedictine abbey 19077 19078
England 19027 19035s
Epiphany 19028o
Exultet, Exultet roll 19030b 19041e
Fonte Avellana 19037
France 19028c 19035bb 19048k 19082
Francia 19035aa, hh 19046e 19058a 19059a
Franciscan friars 19029d 19065 19070
Gallican chant 19035c
Germany 19028e 19035s 19042f 19080
Glagolitic chant 19040o
Gloria 19040l 19048t
Gospel 19032
Gradual (liturgical book) 19006
Graduale Romanum 19046f
Graduale di Trasacco 19059e
Greek chant 19088
Gregorian chant 19014 19016 19022
Hartker's Antiphoner *see* CH-SGs 390/391
Hesse 19035s
Hirsau, Benedictine abbey 19042b, c
Historiae 18071g 19035i, q 19040i
Holy Week 19041a, b
Hymn, Hymnary 19029m 19040p 19042c
Instrumental music 19052
Introit 19035bb 19041f 19046p 19048c
Ireland 19076 19081
Isenhagen, Dominican nuns abbey 19013
Italy 19028c, d, e, f 19029 19032b 19090
Jerusalem 19041c 19046c
Jesuits 19029h
Jubilus 19054e
Kalocsa 19017
Klosterneuburg, Augustinian abbey 19023
Kyrie 19035t 19048r
Lamentations 19029s 19030c 19040o
Laudes regiae 19035oo
Liber ordinarius 19040n 19042b 19060e
Litany 19059a
Liturgical drama *see* Medieval drama
Lorch, Benedictine abbey 19042g
Lord's prayer *see* Pater noster
Lüne, Dominican nuns abbey 19013
Maulbronn, Cistercian abbey 19042f
Maundy Thursday 19040d
Medieval drama 19028f 19040r 19054d
Medingen, Dominican nuns abbey 19013
Middle Ages 18054c, f 19031 19046 19047 19048 19049 19050 19051 19052
Milan 19032a 19035aa
Missal 19040m
Missal, Forchheim 19089
Modality 19035o, bb, ee 19040a, t 19046h 19056d
Modena, San Pietro, Benedictine abbey 19029f
Monody, sacred 19030e 19049
Morimondo, Cistercian abbey
Motet 19040e 19050

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Mozarabic chant 19029p 19035u 19046v
Musica enchiriadis 19021
Musica humana 18054f
Nevers 19054e
Niederaltaich, Benedictine abbey 19035x
Notations (special kinds of)
  Mensural 19029
  Staff 19072
Notations, neumatic (regions)
  Aquitanian 18071h
  Autun 19040h
  Beneventan 19040m
  Kondakarian 19011
  Nonantola 19059c
  Paleofrankish 19047b
  Portugal 18071d
  Spain 18071h
Nürnberg 19035ii
Offertory 19019 19035p, aa 19046i, s
Office *see* Divine Office, and Index of names: Saints
Officium defunctorum 19035cc
Oktoechos 19046h
Old Roman chant 19046i, l–s 19058a 19059a 19060d
Old Roman and Gregorian chant 19019 19035aa
Oral tradition 19035e 19047
Ordinary chants 19015
(*see* Agnus, Credo, Gloria, Kyrie, Sanctus)
Ordo Teutonicus 19034b
Organum 19050
Origins, chant 19046
Oristano 19044
Orthodox chant 19083
Padova 19035nn
Palestinian chant 19058a
Palma de Mallorca 19029o
Palm Sunday 19086
Paraclete 19054g
Paris 19029s 19035c
Pébrac, Benedictine abbey 19040n
Pentecost 29028t
Performing practice 19047d, e 19055
Pistoia 19058b 19059d
Polyphony 19021 19029b 19066
Portugal 18071d 19030c
Prague 19035i
Premonstratensian canons 19057a
Printed books, old liturgical 19030c 19031f 19035w
Processional 19035h, nn
Processional chants 19032a 19035g 19059a
Proper chants 19039b
(*see* Alleluia, Communion, Introit, Offertory, Tract)
Prosula 19040l 19048v
Psalm 19003 19026 19046d
Psalter, liturgical 19026 19081
Ravenna 19035k
Recitative, liturgical 19029u
Recordings 19035oo 19056a, e 19058d
Regensburg 10943
Reichenau, Benedictine abbey 19042a
Remiremont, Abbey 19040o
Renaissance 19040t 19041h
Research, chant 19046a, b, g, k, o
Responsory 19032f, l, m 19035n, r, z, hh mm 19048u, v 19056d
Restitution of Gregorian chant melodies 19038a 19039a 19047c 19057a
Romance of Alexander 19040f
Romania 19083 19084 19085 19086
Rome 19029t, 19035aa 19046c, e, i, o
Russian and Slavonic church music 19011
Salzburg, Nonnberg, Benedictine nuns abbey 19035cc
Saint Denis, Benedictine abbey 19035z
Saint Emmeram, Benedictine abbey (Regensburg) 19048o
Saint Evroult, Benedictine abbey 19087
Saint Gall, Benedictine abbey 19010 19015 19028d 19035d 19048n, p
Sanctus 18071e
Sarum Use 19076

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

Semiology 19038 19039 19047d
Sequence 19029q 19035ll 19040k, s 19042d 19048d 19054b, f, i 19059b 19061
Serbian chant 19035gg
Sevilla 19029n
Solesmes, Benedictine abbey 19046f
Sibyl, Song of the 18071f
Spain 18071 19029m, n, o 19030b, d
Staff notation *see* Notation
Technology in chant studies, modern 19029a
Theory, theorists 18054g 19005 19008 19020 19029y 19035b, o, ee, ff 19040b 19045 19047a–c 19071 19074 19080
Tonary 19035ee 19080
Tract 19038b
Trier 19035i 19056c
Trope 18071e 19015 19028 19035bb 19048
Troper 19028g-cc 19054f
Vadstena 19035dd
Venice 19028 19029d 19042a
Vercelli 19003 19032c 19059c 19068
Versus 19048l 19054b
Vespers 19035l
Visitatio sepulchri *see* Easter play
Walsrode, Dominican nuns abbey 19013
Weingarten, Benedictine abbey 19042e
Wienhausen, Dominican nuns abbey 19013
Winchester 19076
Windesheimer congregation 19032n
Women in music 19027 19035cc
Zagreb 19017
Žiče (Seiz), Charterhouse 19035kk

Index of manuscripts

A-Gu 376 19035kk
A-Ks perg. 39 19035x
A-Wkm 4981 19042e
A-Wn S. n. 2700 19002
B-Gu 19041g 19080
CH-SGs (general) 19010 19035d
CH-SGs 381 19028d
CH-SGs 390–391 19038c
CH-SGs 484 19028d
D-AAm G 20 19073
D-B Mus. ms. 40608 19028h-aa
D-Mbs Clm 9480 19035x
D-Mbs Clm 14741 19035x
D-Mbs Clm 18956 19035s
D-Rp Fragments 19043
D-Sl Cod. mus. I. 63–65 19042g
D-TRb 19056c
D-ZI A I to VII 19066
E-L 8 19035u
E-PAc (canto fratto) 19029o
E-Sc (canto fratto) 19029n
F-AB 7 19035p
F-AUT generally 19040h
F-CA 172 19035ee
F-E 223 19040p
F-Pn 19082
F-Pn grec. 2631 19035h 19040d
F-Pn lat. 10508 19087
F-Pn lat. 16814 19040n
F-Pn lat. 17436 19054b
F-Pn n. a. lat. 3126 19054f
GB-Lbl Add. 30850 18071g
GB-Ob Auct. F. 6. 8 19054i
GB-Ob Douce 222 19028g
HR-ŠIBf s. n. 19064
I-Ap (canto fratto) 19029k
I-AVZcv 19059e
I-MAc 270 19040c
I-MOsp (canto fratto) 19029f
I-ORd 19044
I-PAVa 19060b
I-PS C. 119, C. 120, C. 121 19058b
I-PS Archivio Archivescovile R 69 19059d
I-Rvat (canto fratto) 19029u
I-Rvat lat. 5319 19060d

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press

I-TRfeiniger (canto fratto) 19029i, w
I-TRsf 327 (canto fratto) 19027e
I-VC Archivio Storico, Fondo notarile (Fragments) 19068
I-VCd Fragments 19060c
I-VCd LXII 19032c
N-O Schøyen Coll. 063 + US-CAh Typ 701 + US-NYpm Breslauer Coll. 19040m
PL-K*karm* Rkp .perg. 1 (Codex 6) 19062
PL-K*karm* Codices 1 to 36 19009
PL-WRzno 12025/IV 19009
RO-*MIERCUREA-CIUC* (hung. Csíkszereda) 19070
S-Uu C. 472, 473, 481 19035dd
SI-Ln 22 19035kk
SI-Lna 18, 19 (olim 17, 18) 19001 19035o
US-BLl Poole 27 19035pp
US-CAh Typ 701 *see* N-O Schøyen Coll.
US-NYpm M. 905 19035ii
US-NYpm Breslauer Coll. *see* N-O Schøyen Coll.
US-PHf Lewis E 161 19089

https://doi.org/10.1017/S0961137110000070 Published online by Cambridge University Press