Plainsong and Medieval Music, **22**, 2, 195–236 © Cambridge University Press, 2013
doi:10.1017/S0961137113000041

Liturgical chant bibliography 22

GÜNTHER MICHAEL PAUCKER

The *Liturgical chant bibliography 22* retains the traditional format: (1) Editions and facsimile editions, (2) Books and reprints, (3) Congress reports, (4) Chant journals, (5) Colections of essays and dictionaries, (6) Articles in periodicals and Festschriften. Additions to the bibliographies of previous years (mostly reviews) are listed directly after this introduction.

Among the facimiles, I would like to draw attention to the edition of the manuscript Baltimore, Walters Art Gallery, W. 11, an eleventh-century Missale notatum from the Camaldolese Abbey of Sant'Ambrogio di Ranchio (22001). Valuable facsimile reproductions of fragments from the Austrian National Library Vienna (22003) and of manuscripts and fragments from the Benedictine Abbey of Mondsee (22004) can be found in the publications of the series Codices Manuscripti, Supplementum 5 and 7, edited by Robert Klugseder. A significant edition of chants 'con elementi mensurali', that is, so-called 'cantus fractus', is presented in an anthology edited by Marco Gozzi (22005). Several publications are devoted to the 'Libri Ordinarii' (22007, 22072, 22075e). Publications on Ambrosian manuscripts are to be found in the conference proceedings (22061), on various neumed sources in *Actes du Colloque de Royaumont* (22070) and on liturgical music in medieval Montecassino in *Musica e liturgia a Montecassino* (22071). Of particular note is, of course, the report of the *Study Group CANTUS PLANUS*, Vienna, Austria 2011 (22075), together with the contributions to the subject area *Einstimmig – Mehrstimmig*, published separately as special issue of the journal *MusikTheorie* (22076) and supplemented with a CD: the live recording of the concert *Gregorianischer Choral aus Quellen österreichischer Bibliotheken*, performed by the Chant Schola Graz under Franz Karl Praßl and published by the Austrian Academy of Sciences (OEAW PHA CD 31). The series *Theorie und Geschichte der Monodie*, which is predominantly devoted to music of the Eastern churches, was continued with further volumes of conference proceedings (22059, 22064, 22066).

Finally I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography 22*. Please send material (including reviews) for future chant bibliographies to:

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https://doi.org/10.1017/S0961137113000041 Published online by Cambridge University Press

Additions

9005R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie,* 51 (2012), 266.

11005R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie,* 51 (2012), 266.

11008R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie,* 51 (2012), 267.

17008R. Erika HONISCH, *Early Music,* 40/4 (2012), 699–701.

17023. Anja HEILMANN, *Boethius' Musiktheorie* … [Addition:] Hypomnemata. Untersuchungen zur Antike und zu ihrem Nachleben 171.

17023R. Daniel GLOWOTZ, *Die Musikforschung,* 65 (2012), 267–8.

18005R. Erika HONISCH, *Early Music,* 40/4 (2012), 699–701.

19008R. Thomas LEITMEIR, *Fontes,* 59 (2012), 60–1.

19016R. Andreas PFISTERER, *Beiträge zur Gregorianik,* 53 (2012), 145–7.

19019R. Joseph DYER, *Early Music History,* 30 (2011), 249–61.

19054R. Christelle CAZAUX-KOWALSKY, *Revue de musicologie,* 97 (2011), 145–7.

20030R. Kate HELSEN, *Early Music,* 40/2 (2012), 307–8. – Matthew WARD, *Plainsong & Medieval Music,* 21, 1 (2012), 83–4.

20062R. Lisa COLTON, *Early Music,* 40/2 (2012), 308–9.

20070R. Michel HUGLO, *Scriptorium,* 65 (2011), 202* (no. 472); 143* (no. 322), 176* (no. 404), 198*–199* (no. 464), 200* (no. 466).

20070bR. Barbara HAGGH, *Scriptorium,* 65 (2011), 178* (no. 414).

20070cR. L. R., *Études grégoriennes,* 39 (2012), 311–12.

20070eR. L. R., *Études grégoriennes,* 39 (2012), 312.

20072R. Jenny STRATFORD, *Scriptorium,* 65 (2011), 230* (no. 523); 201* (no. 469), 231* (no. 526).

20092R. Pierre HAMBLENNE, *Scriptorium,* 65 (2011), 56*–57* (no. 136).

21001R. Michel HUGLO, *Scriptorium,* 65 (2011), 38* (no. 71). – L. R., *Études grégoriennes,* 39 (2012), 308–9.

21002R. Barbara HAGGH-HUGLO, *Études gregoriennes,* 39 (2012), 307–8.

21007R. Erika HONISCH, *Early Music,* 40/4 (2012), 699–701.

21011. Alexandra [correctly:] Alessandra FIORI …

21011R. Michel HUGLO, *Scriptorium,* 65 (2011), 177* (no. 409). – L. R., *Études grégoriennes,* 39 (2012), 310–11.

21014R. Karl-Georg PFÄNDTNER, *Scriptorium,* 65 (2011), 64*–65* (no. 156).

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21024R. Diane TOULIATOS-MILES, *Notes,* 69 (2012), 101–3.

21027R. Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie,* 51 (2012), 119–20.

21051b. Addition: David N. BELL, 'Chrysogonus Waddell (1930–2008). A bibliography: Supplement', *Cîteaux,* 62 (2011), 343–4.

21056R. Claire MAÎTRE, *Scriptorium,* 65 (2011), 223*–225* (no. 512). – Miriam WENDLING, *Fontes,* 59 (2012), 61–3.

21070R. Barbara HAGGH, *Scriptorium,* 65 (2011), 178* (no. 414).

21072R. Michel HUGLO, *Scriptorium,* 65 (2011), 63*–64* (no. 154). – L. R., *Études grégoriennes,* 39 (2012), 309.

21075. Constant J. MEWS, 'Gregory the Great . . .', *Journal of Medieval History,* [addition:] 37/2 (2011), 125–44.

Editions and facsimile editions

22001. *Messale di Ranchio* – copia anastatica del volumine liturgico Baltimora, Walters Art Gallery, Ms. W. 11 pergamenaceo, sec. XI ex., cc. 253, cm 28 × 17, appartemento al monastero benedettino camaldolese di Sant'Ambrogio di Ranchio (Diocesi di Sarsina), ed. Marino MENGOZZI (Cesena: Editrice Stilgraf, 2009).

22002. *Hymnodia Hispanica,* ed. José CASTRO SANCHEZ, Corpus Christianorum, Series Latina 167 (Turnhout: Brepols, 2010).
Review. Daniel SAULNIER, *Scriptorium,* 65 (2011), 179*–180* (no. 418).

22003. Robert KLUGSEDER, unter Mitarbeit von Alexander RAUSCH, *Ausgewählte mittelalterliche Musikfragmente der Österreichischen Nationalbibliotehk Wien,* Codices Manuscripti, Supplementum 5 (Purkersdorf: Verlag Brüder Hollinek, 2011).

22004. Robert KLUGSEDER, mit Beiträgen von Alexander RAUSCH, Martin ROLAND und Hanna ZÜHLKE, *Quellen zur mittelalterlichen Musik- und Liturgiegeschichte des Klosters Mondsee,* Codices Manuscripti Supplementi 7 (Purkersdorf: Verlag Brüder Hollinek, 2012). Concerns manuscripts and fragments in A-LIa, A-LIs, A-LI*katholisch-theologische universitätsbibliothek,* and A-Wn.

22005. *Cantus fractus* italiano: un'antologia, ed. Marco GOZZI, Musica mensurabilis 4 (Hildesheim, Zürich, New York: Georg Olms Verlag, 2012) [all'interno del Progetto *RAPHAEL* ***R****hythmic* ***A****nd* ***P****roportional* ***H****idden or* ***A****ctual* ***El****ements in Plainchant (1350–1750) – Il canto piano con elementi mensurali (1350–1750)*]:
(a) Marco GOZZI, 'Prefazione', 1–40.
Secoli XIII–XIV
(b) Marco GOZZI, 'Sequenze', 43–134 (75–134 transcriptions No. 1–32, concerns F-Pn lat. 1343, I-Sc G.III.2, I-S*conventodi santa maria dei servi* G, I-Rvat Vat. lat. 9340, 2854, I-TOD 73, I-Tn F.I.4, I-PAac F-4).
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(c) Marco GOZZI, 'I prototipi del canto fratto: Credo *regis* e Credo *cardinalis*', 137–54 (145–54 transcriptions No. 33–35, concerns I-MZ L 12, I-PAac F-9, I-Pc A20*). **(d)** Fabrizio MASTROIANNI, 'Il Credo *Regis* di Todi', 155–64 (162–4 transcription No. 36, concerns I-TOD 73). **(e)** Jenny CAMPANELLA, 'Il Credo di Roisan', 165–71 (169–71 transcription No. 37, concerns I-AO 13). **(f)** Marco GOZZI, 'La *Missa* di Parma', 173–82 (178–82 transcriptions No. 38–41, I-PAac F-4). **(g)** Antonella CAPPELLETTI, 'Una Passione di Como', 183–99 (195–99 transcription No. 42, concerns I-COs 16). **(h)** Diego TOIGO, 'Una Passione di Parma', 201–8 (205–8 transcriptions No. 43a–43b, concerns I-PAac AC 03). **(i)** David MERLIN, 'La Passione di un frammento veronese', 209–19 (216–19 transcriptions No. 44–45, concerns I-VEcap cartella 5).

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(k) Diego TOIGO, 'Una Passione di Cividale, Museo Archeologico Nazionale, ms. XXIV', 223–32 (226–32 transcription No. 46, concerns I-CFm XXIV). **(l)** Marina TOFFETTI, 'Inni da un Salterio-Innario cremonese', 233–46 (239–46 transcriptions No. 47–54, concerns I-CRsd XII). **(m)** David MERLIN, 'Inni benedettini da un Salterio-Innario veronese', 247–58 (253–8 transcriptions No. 55–57, concerns I-VEc 745). **(n)** Marco GOZZI, 'La sequenza *Mittit ad Virginem* ricostruita da *Tr 92*', 259–64 (263–4 transcription No. 58, concerns I-TRbc 1379 [*Tr 92*]). **(o)** Roberto SETTE, 'La Gloria con tropo *Spiritus et alme* in diocese di Trento', 265–71 (270–1 transcription No. 59, concerns Graduale Augustense, Basel, 1511). **(p)** Marco GOZZI, 'Polifonie nel Cantorino francescano della Biblioteca musicale Laurence Feininger', 273–98 (276–98 transcriptions No. 60–69, concerns I-TRfeininger FC 133).

Secolo XVI–XVII

(q) Radobaldo TIBALDI, 'Inni nella trascrizione di G. M. Asola (1592)', 301–56 (319–56 transcriptions No. 70–93, concerns G. M. Asola, Canto fermo sopra Messe, Himni … Venezia, 1592). **(r)** Nicola TANGARI, 'Una Messa e un Credo Cassinesi', 357–69 (362–9 transcriptions No. 94–98, concerns I-*ACERENZAbiblioteca arcivescovile* A.5.7.18). **(s)** Domenico de CESARE, 'Il Credo a Canone di Molfetta', 371–82 (379–82 transcription No. 99, concerns I-MFad Libri Corali 20). **(t)** Daniele TORELLI, 'I Credo di Ludovico Viadana (1619)', 383–98 (389–98 transcriptions No. 100–105, concerns Lodovico Viadana, Ventiquattro Credo, Venezia, 1619). **(u)** Elsa DE LUCA, 'L'aggiunta manoscritta all'*Editio Medicaea* di Trento: un *Ordinarium,* un Credo e un *Lauda Sion*', 399–430 (412–30 transcriptions No. 106–108, concerns manuscript addition to Graduale Romanum, Roma: Medicaea, 1614 in I-TRfeininger FSG 19). **(v)** Jenny CAMPANELLA, 'Un Ordinario aostano', 431–7 (434–7 transcription No. 409 concerns I-AOasr 12).

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(w) Paola DESSÌ, 'La Messa da Requiem di Faenza', 441–53 (447–53 transcriptions No. 110–116, concerns I-FZs s. n.). **(x)** Marco GOZZI, 'La *Missa Regina* a due voci dei Francescani trentini', 455–68 (457–68 transcriptions No. 117–121, concerns I-TRsf Sala 101). **(y)** Giulia GABRIELLI, '*Dies irae* in canto fratto nei manoscrotti francescani trentini', 469–511 (491–511 transcriptions No. 122–128, concerns I-TRsf 327, Sala 24, 78, 101, 119).

Review. (ed.), *Rivista internazionale di musica sacra,* 33/1–2 (2012), 479–81.

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22007. *Der Liber Ordinarius des Speyerer Domes aus dem 15. Jahrhundert (Generallandesarchiv Karlsruhe, Abt. 67, Kopialbücher 452): Zum Gottesdienst eines Domkapitels an der Saliergrablege.* Textedition und Einführung, ed. Andreas ODENTHAL and Erwin FRAUENKNECHT, Liturgiewissenschaftliche Quellen und Forschungen 99 (Münster: Aschendorff Verlag, 2012).

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22020. Alison ALTSTATT, *The Music and Liturgy of Kloster Preetz: Anna von Buchwald's Buch im Chor in its Fifteenth-Century Context,* Ph.D. diss., University of Oregon 2011.

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22033. Marco GOZZI, *I codici liturgici di Castel Tirolo,* con saggi di Roberto SETTE e con facsimili integrali nel CD-ROM allegato, Monumenta Liturgiae et Cantus 1 (Lucca: Libreria Musicale Italiana, 2012).
Concerns I-*CASTEL TIROLO* 60 and 61.

22034. Barbara HAGGH and Frédéric BILLIET, *Ars musica septentrionalis. De l'interprétation du patrimoine musical à l'historiographie* (Paris: Presses de l'Université Paris-Sorbonne, 2011).

22035. Irene HOLZER, *Die zwei Salzburger Rupertus-Offizien Eia laude condigna Hodie posito corpore.* Mit dem Anhang *Das Virgil-Offizium Pangens chorus dulce melos* von Jürg STENZL, Salzburger Stier, Veröffentlichungen aus der Abteilung Musik- und Tanzwissenschaft der Universität Salzburg 6 (Würzburg: Verlag Königshausen & Neumann, 2012).
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22067. *Cathedral, City and Cloister: Essays on Manuscripts, Music and Art In Old and New Worlds,* ed. Kathleen NELSON [In memory of James John Boyce O.Carm. (19 November 1949–21 February 2010)], Wissenschaftliche Abhandlungen – Musicological Studies 96 (Ottawa: The Institute of Mediaeval Music, 2011) [xi: 'Symposium … held in the University of Sydney's Fisher Library, 9–11 July 2008']:
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(a) James BOYCE, 'Choir Books in Context: The Salamanca *Cantorales*', 9–37. **(b)** James BOYCE, 'University of Sydney, Fisher Rare Book Additional Manuscript 358: Content and Context', 39–53. **(c)** Jane Morlet HARDIE, 'Spanish Tropes Rivisited: University of Sydney Fisher Rare Book Additional Manuscript 351', 55–112. **(d)** Kathleen E. NELSON, 'University of Sydney, Fisher Rare Book Additional Manuscript 357: A Product of Many Changes', 113–33. **(e)** Grayston WAGSTAFF, 'The Big

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22068. *Simposium El* Codex Calixtinus *en la Europa del siglo XII. Música, Arte, Codicología y Liturgia …*, León 15–17 de julio 2010, ed. Juan Carlos ASENSIO (León: CNDM – Madrid: Ministerio de Cultura, 2011):
(a) Elisardo TEMPERÁN VILLAVERDE, 'Culto y liturgia en torno al sepulcro que guarda la "memoria" del Aóstol Santiago el Mayor', 17–37. **(b)** Elisa RUIZ GARCIA, 'El *Codex Calixtinus:* un modelo de Work in Progress', 38–70. **(c)** José LOPEZ CALO, 'Dónde y cuándo nació el Códice Calixtino. Aportaciones musicales a la solución de un viejo problema', 71–107. **(d)** Eva CASTRO CARIDAD, 'Aspectos literarios de los *Cantica Nova* del *Codex Calixtinus* en el contexto europeo', 108–25. **(e)** Giacomo BAROFFIO, 'Materiali per lo studio del culto di san Giacomo', 126–44. **(f)** Susan RANKIN, 'Cantar con pulchritud': la Polifonía antes del Calixtino', 145–56. **(g)** Juan Carlos ASCENSIO PALACIOS, 'Tropos y Prosas del Calixtino: aspectos musicales', 157–70. **(h)** Laura FERNÁNDEZ FERNÁNDEZ, '[…] cosas tan deshonestas y feas que valiera harto más no haberlo escrito'. Avatares y memoria del *Codicex Calixtinus*, 171–90. **(i)** Josemi LORENZO ARRIBAS, 'El Códice Calixtino. Recreación musical y recepción discográfica de la sonoridad románica', 171–90. **(k)** Santiago RUIZ TORRES, 'El Oficio de la Traslación del apóstol Santiago en la Baja Edad Media: a propósito de un fragmento de antifonario hallado en la Cadral de Segovia', 214–27. **(l)** Arturo TELLO RUIZ-PÉREZ, '*Cantemus Domino cantica gloriae.* Una visión panorámica de la epistolas farcidas en España a partir de la contenida en la misa de Santiago del *Codex Calixtinus*', 228–57.

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22072. *Liturgie in mittelalterlichen Frauenstiften. Forschungen zum* Liber Ordinarius, ed. Klaus Gereon BEUCKERS, Essener Forschungen zum Frauenstift 10 (Essen: Klartext Verlag, 2012). [Tagung 'Essener Arbeitskreis zur Erforschung der Frauenstifte' 2011]: **(a)** Klaus Gereon BEUCKERS, 'Forschungen zum *Liber ordinarius* und die Liturgie in mittelalterlichen Frauenstiften. Einige Vorbemerkungen', 7–23. **(b)** Brigitta FALK, 'Der Essener *Liber ordinarius.* Das Buch und seine Geschichte', 25–33. **(c)** Dirk FERLMANN and Philipp KOCHENDÖRFER, 'Die Restaurierung und Konservierung des Essener *Liber ordinarius*', 35–48. Concerns D-ES*domschatzkammer* 19 (489). **(d)** Jürgen BÄRSCH, '"*... processiones et stationes fiunt quatuor modis in monasterio*". Beobachtungen zu Theologie und Liturgie prozessionaler Vollzüge im *Liber ordinarius* des Frauenstifts Essen', 49–69. **(e)** Anna PAWLIK, 'Schatzkunst und Funktion. Der Essener *Liber ordinarius* im Vergleich', 71–89. **(f)** Christian POPP, 'Liturgie im Frauenstift Gandersheim. Zur Überlieferungs- und Textgeschichte sowie zum Quellenwert des *Registrum chori ecclesie maioris Gandersemensis*', 113–30. Concerns D-Wa VII B 48. **(g)** Tobias KANNGIESSER and Andreas ODENTHAL, 'St. Caecilien in der Kölner Stationsliturgie und der *Liber ordinarius* der Augustiner-Chorfrauen von 1488', 131–49. Concerns D-Hs 94 in scrinio (Cod. theol. 1564a). **(h)** Johan SCHOENMAKERS, 'Zorg voor het zielenheil. Een kennismaking met rituelen in het damesticht von Thorn rond het jaar 1600', 151–69. Concerns NL-M 18.A (Jägers), nr. 523. **(i)** Katrinette BORDARWÉ and Katrin EICHLER, 'Prozessionen in Regensburger Frauenstiften', 171–94. Concerns D-Mbs Clm 27301 and D-Rs Rat. ep. 113. **(k)** Beate BRAUN-NIEHR, 'Wenn Regiebücher nicht überliefert sind. Über verborgene Anweisungen liturgischer Inszenierung', 195–214. **(l)** Tilmann LOHSE, 'Stand und Perspektiven der *Liber-ordinarius*-Forschung', 215–55. **(m)** Katharina PRIEWE, 'Auswahlbibliographie zum Thema der *Libri ordinarii*', 257–80.
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22073. *Liturgie e culture tra l'etá di Gregorio Magno e il pontificato di Leone III. Aspetti rituali, ecclesiologici e istituzionali.* Atti del convegno Università Europea di Roma 24 e 25 febbraio 2011, ed. Renata SALVARANI, Monumenta Studia Instrumenta Liturgica 64 (Città del Vaticano: Libreria Editrice Vaticana, 2011):
(a) Renata SALVARANI, 'Storia del Cristianesimo e liturgia', 9–20. **(b)** Manlio SODI, 'Tra Gregorio Magno e Leone III: un tempo che segna definitivamente una 'traditio'', 21–35. **(c)** Renata SALVARANI, 'Il modello gerosolimitano e trasformazione nella liturgia di Gerusalemme', 37–55. **(d)** Thomas POTT, 'Influssi orientali sulla liturgia di Costantinopoli: il caso della riforma liturgica studita', 57–67. **(e)** Marco BAIS, 'Liturgia, dogma e identità: l'opera riformatrice di Yovannes Awjnec'i/Ojnec'i', 69–84. **(f)** Norberto VALLI, 'Verso la romanizzazione dell'Occidente: la liturgia ambrosiana e la sua persistente originalità', 85–106. **(g)** Giuseppe CUSCITO, 'Spazi e progettazione architettonico-liturgica per gli edifice di culto fra Trada Antichità e Alto Medioevo', 107–39. **(h)** Giacomo BAROFFIO, 'Liturgie e culture tra l'età di

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22074. *O Maria, laude digna.* Zborník z vedeckej konferencie, ktorá sa konala 3.–4. mája 2011 v Ružomberku, ed. Rastislav PODPERA (Ružomberok, 2011):
(a) Jana VOZKOVÁ, 'Chorálni mariánské mše z kláštera sv, Jiří v Praze', 91–8.

22075. *CANTUS PLANUS Study Group of the International Musicological Society. Papers read at the 16th meeting of the IMS Study Group CANTUS PLANUS,* Vienna, Austria, 2011 [August 21–7], ed. Robert KLUGSEDER with the members of the CANTUS PLANUS Advisory Board James BORDERS, Christelle CAZAUX-KOWALSKI, Lori KRUCKENBERG, Frank LAWRENCE, Jeremy LLEWELLYN, Christian TROELSGÅRD, Anna VILDERA and Hanna ZÜHLKE (Wien: Österreichische Akademie der Wissenschaften, Kommission für Musikforschung – Druck Purkersdorf: Verlag Brüder Hollinek, 2012):
(a) Diogo ALTE DA VEIGA, 'Newly discovered Antiphoners in northern Portugal', 13–19. **(b)** Charles M. ATKINSON, 'The Anonymus Vaticanus and the Paleofrankish Script', 20–6. **(c)** Terence BAILEY, 'Tone-series in ecclestical chant', 27–32. **(d)** Hrvoje BEBAN, 'The Dominican Antiphoner from the Badija Franciscan Monastery near Korčula: The Question of Provenance', 33–7. Concerns HR-Dsmbb III, V, X, XI. **(e)** Inga BEHRENDT, 'Beobachtungen zur Seckauer Prozessionspraxis anhand des Liber ordinarius A-Gu 756 von 1345 – Cum vero processionem facimus quasi hostibus armati obviamus', 38–43. **(f)** Robert BERNAGIEWICZ, 'Interrelations between theory and practice. Influence of theorists' pattern-antiphons on initial formulas of some introits and graduals', 44–50. **(g)** Dirk van BETTERAY, 'Famula Dei – textliche und musikalische Besonderheiten in den Meßproprien heiliger Frauen in adiastematischen Handschriften aus St. Gallen und Einsiedeln', 51–7. **(h)** James BORDERS, 'A (Brief) Introduction to Post-Tridentine Pontifical Chants', 58–65. **(i)** Hana BREKO KUSTURA, 'Examples of Liturgical Polyphony from Dalmatia', 66–71. Concerns HR-ZAb Cartulary of the Benedictine Nunnery of St Maria in Zadar and HR-SGd, includes five troped Benedicamus chants. **(k)** Charles E. BREWER, 'The Web of Sources for Planctus ante nescia', 72–7. **(l)** Clyde BROCKETT, 'Processing from Lateran to Hierusalem and Back: A Unique Ritual for the Cross Relic', 78–83. Concerns CH-E 326, fol. 87r-v. **(m)** John CALDWELL, 'Mensura as a technical term in chant theory', 84–8. **(n)** Christelle CAZAUX-KOWALSKI, 'Beyond diastematy: specific and semitonic indications in the gradual of Saint-Yrieix (Paris, Bibliothèque Nationale de France, Latin 903, XIth century)', 89–95. **(o)** Orsolya CSOMÓ, 'Traditionalism and New Influences in an 18th Century Gradual of the Zagreb Cathedral with a Special Focus on the Alleluia Repertory', 96–101. Concerns HR-Zu MR 6. **(p)** Zsuzsa CZAGÁNY, 'Die *coniunctae* des Corpus Hollandrinum in den mitteleuropäischen Choralhandschriften', 102–112. **(q)** Cécile DAVY-RIGAUX, 'The question of plainchant notation in French Post-Tridentine sources. Towards a specific semiology', 113–20. **(r)** Joseph DYER, 'A Newly Discovered Source of Ordinary Chants in Cantus Planus and Cantus Fractus: A Preliminary Report', 121–6. Concerns US-B *university*

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howard gotlieb archival research center, H. C. Robbins Landon no. 1419. **(s)** David EBEN, 'Die Evangeliumsantiphonen der Donnerstage in der Fastenzeit', 127–34. **(t)** Stefan ENGELS, 'Die liturgischen Handschriften aus St. Lambrecht (Steiermark)', 135–42. Concerns different mss. in A-Gu. **(u)** Manuel Pedro FERREIRA, 'A Portuguese plainchant treatise', 143–8. Concerns P-LE s. n. (15th century) **(v)** Carmen Julia GUTIÉRREZ, 'Medieval Music through the Technological Looking-Glass', 149–58. **(w)** Andreas HAUG, 'Corpus monodicum – Die einstimmige Musik des lateinischen Mittelalters', 159–60. **(x)** Kate HELSEN, with Inga BEHRENDT and Alan SEXTON, '"Venite et videte": First Result in the Optical Neume Recognation Project', 161–5. **(y)** David HILEY and Robert KLUGSEDER, 'Cantus Planus Regensburg – Web Archive for Gregorian Chant', 166–7. Concerns www.musikwissenschaft.uni-r.de/cantus. **(z)** Marit Johanne HØYE, 'The Sequence *Sancti Spiritus* in the Nidaros Tradition', 168–77. Concerns fragments from DK-Kk and N-Ora **(aa)** Gunilla IVERSEN, 'Assonance, Variation, Repetition: Editing Prosulas to the Gloria Chant', 178–85. **(bb)** Gábor KISS, 'The Tridentinum as a Watershed in the Evolution of Mass cycles', 186–92. **(cc)** Robert KLUGSEDER, 'Medieval musical manuscripts and fragments in the Austrian National Library (ÖNB), Vienna', 192–201. **(dd)** Jan KOLÁČEK and Debra LACOSTE, 'Renewal, Revival, Rejuvenation: a New Vision for the Cantus Database', 202–9. **(ee)** Flora KRITIKOU, 'Compositions of *Credo:* Influences of Latin settings on the respective Byzantine ones of Cretan origin (16th–17th cent.)', 210–17. Concerns I-UDba 265. **(ff)** Debra LACOSTE, 'Elastic Melodies: Variants in Responsory Verses', 218–25. **(gg)** Sarah Ann LONG, 'Cultural Intersections in the Transmission of Office Hymns in the Southern Low Countries', 226–32. Concerns different mss. in B-BR*begijnhof st.elizabeth 'De Wijngaard'*. **(hh)** Antonio LOVATO, 'Liturgical-musical sources in the votive processions of the bishop of Padua, Pietro Barozzi (1443–1507)', 233–41. Concerns different mss. in I-Pc **(ii)** Rebecca MALOY and Emma HORNBY, 'Towards a Methodology for Analyzing the Old Hispanic Responsories', 242–9. Concerns E-L 8. **(kk)** Elizabeth MARKHAM, 'Habitable surface, habitable space: Graphic contour and melodic constraints for Buddhist chant in early Japan', 250–8. **(ll)** Sandra MARTANI, 'Vind. Suppl. gr. 121: ein Fragment eines Tetraevangeliars mit ekphonetischer Notation in der Österreichischen Nationalbibliothek', 259–66. **(mm)** David MERLIN, 'Das von Johannes Winterburger gedruckte Antiphonar aus dem Jahr 1519: ein *Antiphonale Pataviense*?', 267–75. **(nn)** Nausica MORANDI, 'From the rite of the Oblation to the offering scene in the *Officium Stellae* musico-liturgical drama. *Reges Tharsis et insula munera offerent, reges Arabum et Saba dona adducent*', 276–80. **(oo)** Stefan Johannes MORENT, 'Digital Editing of chant – tools in progress', 281–3. **(pp)** Ann-Marie NILSSON, '"Fecit" quattuor historie?', 284–94. Concerns four Historiae for St Elin, St Eskil, for a Thorn from the crown of Jesus (de spina corone) and the Virgin Mary (office *Stella maria*) of Bishop Brynolf in DK-Kar Acc 7 hs34, S-HÄa P 1, S-SK mhs 1, S-Sr 7701 and 20316, S-Uu C 23. **(rr)** Edward NOWACKI, 'Antiphonal Psalmody in Western Monasticism from the Fourth to the Seventh Century', 295–300. **(ss)** Ágnes PAPP, 'Traditio Iohannis Hollandrini – Tonare', 301–7. **(tt)** Matthew PEATTIE, 'Non Pitch-Specific Notation in Practice and Transcription: Beneventan Chant *in campo aperto* and *in voce*', 309–

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15. Concerns I-BV 40. **(uu)** Ivana PERKOVIĆ, 'Musical references in Serbian hagiography (*Žitija*) and liturgical poetry (*Srbljak*)', 316–20. **(vv)** Andreas PFISTERER, 'Zur Vorgeschichte des lateinischen Acht-Tonarten-Systems', 321–6. **(ww)** Svetlana POLIAKOVA, 'A Pair of Manuscripts transmitting the Triodion and Pentekostarion in the Russian Studite Tradition – Identifying the prototypes', 327–31. Concerns RUS-Mim Sin 319 and Voskr 27. **(xx)** Franz Karl PRASSL, 'Gesang an der Peripherie – Die Choralhandschriften in der Bibliothek des Augustiner-Chorherrenstiftes Vorau', 332–43. **(yy)** Juan Pablo RUBIO, 'Un foyer d'avant-garde dans l'introduction du chant grégorien en Castille: La cathédrale de Palencia (1034–1080)', 344–8. **(zz)** Cesarino RUINI, 'Political changes and music writing styles in 11th century Bologna', 349–54. **(aaa)** Tereza SEIFERTOVÁ, 'The Application of the CANTUS Analysis Tool to the Neumed Breviary VI E 4c from, St George's Convent Prague', 355–60. **(bbb)** Jurij SNOJ, 'Ruotlib's notated missal and its historical background', 361–6. Concerns I-BZ*museo civico* 1304. **(ccc)** Katarina ŠTER, 'Notation als Spiegel der Veränderungen in der 'numquam reformata' Tradition am Beispiel der mittelalterlichen Antiphonarien aus der Kartause Žiče (Seiz/Seitz)', 367–75. Concerns A-Gu 7, 18, 21, 51, 145, 273. **(ddd)** György TÁBORSZKY, 'Das Sequenzenrepertoire der österreichischen Benediktiner', 376–82. **(eee)** Nicola TANGARI, 'Musical liturgical fragments in the Historical Municipal Archive of Casperia (Latium – Italy)', 383–7. **(fff)** Arturo TELLO RUIZ-PÉREZ, 'Castles of faith: The transmission of the Kyrie trope set *Deus solus et immensus* as an example of liturgical exegesis in the orthodoxy', 388–93. **(ggg)** Diego TOIGO, 'Inedite fonti italiane della Passione in notazione ritmico-proporzionale', 394–402. Concerns I-PAac O3, I-COs Morimondo 16, I-TVco B.C. **(hhh)** Santiago Ruiz TORRES, 'The Hymnic Corpus in the Manuscript Plainsong Choirbooks at Segovia Cathedral', 403–7. **(iii)** Christian TROELSGÅRD, 'The conception of the chant of the ''Other'': evidence from medieval literary sources', 408–12. **(kkk)** Giovanni VARELLI, 'Pitch Rhythm and Text-Setting in Palaeofrankish Notation: The Case of London, British Library, Harley MS 3019', 413–18. **(lll)** Anna VILDERA, 'Liturgical contradictions and political consistency in the liturgo-musical tradition of St. Mark's, Venice', 419–24. **(mmm)** Jana VOZKOVÁ, '*Offertoriale Arnesti:* A Forthcoming Edition of Plainchant Offertories with Verses from Bohemian Sources', 425–8. Concerns CZ-Pak Cim. 4 and P. VII, CZ-Pn XIV D 12, CZ-R R 396 and 418. **(nnn)** Jerome F. WEBER, 'The New Web site www.chantdiscography.com: A Demonstration', 429–30. **(ooo)** Gerda WOLFRAM, 'Untersuchungen zur lateinischen Tradition des byzantinischen Akathistos Hymnus', 431–7. **(ppp)** Hanna ZÜHLKE, 'Die musikalisch-liturgischen Quellen des Hochmittelalters aus dem österreichischen Benediktinerstift Admont', 438–51. Concerns A-A 786, D-Au I. 2. 4° 13, A-Wn 1909, P-Lcg L. A. 222 (olim A-A 229a), GB-Ob Canon. liturg. 340, I-UDba 75.

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(a) Alejandro Enrique PLANCHART, 'Polyphonic Proses in the Trent Codices', 101–11. **(b)** Barbara HAGGH-HUGLO, 'Easter Polyphony in the St. Emmeram and Trent Codices', 112–32. **(c)** Alexander RAUSCH, 'Zweistimmige Gesänge in einem unbekannten Mondseer Fragment des 15. Jahrhunderts', 133–43. Concerns A-Wn Fragm.

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123. **(d)** David J. BURN, 'Analysing Sixteenth-Century Chant-Based Polyphony. Some Methodological Observations, and a Case-Study from Leonhard Paminger', 144–61. **(e)** Reinhard STROHM, 'Polyphonie und Liedforschung', 162–75.
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22077. *Musicae Fragmenta. Sonorità recuperate dai restauri dei protocolli notarili dell'Archivio di Stato di Teramo Secoli XIII–XIV.* Convegno e Mostra 19 Aprile – 1° Maggio 2012 Archivio di Stato di Teramo, Sede di Sant'Agostino (Teramo: Archivio di Stato, 2012):
(a) Giacomo BAROFFIO, 'I frammenti liturgici dell'Archivio di Stato di Teramo: alcune osservazioni', 2–11.

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(a) Franco ACKERMANS, Luigi AGUSTONI (†), Martin ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Daniel RÖSLER, Heinrich RUMPHORST, Alexander SCHWEITZER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 31', 9–51.

(b) Alberto TURCO, '*Alleluia. Surrexit Dominus vere* – Für eine Melodierestitution "magis critica" des Graduale Romanum', 53–8. **(c)** Heinrich RUMPHORST, 'Zum *Alleluia Surrexit Dominus* und zum Komparativ "magis critica"', 59–66. **(d)** Anton STINGL, 'Das Alleluia *Crastina die*', 67–92. **(e)** Dirk van BETTERAY, 'Das Geschwisterpaar Benedikt von Nursia und Scholastika. Anzeichen zu soziokulturellen Aspekten des Heiligenkultes in Sankt Galler Messproprien', 93–102. **(f)** Alberto TURCO, 'Neume und Modus. Zusammenfassung einer größeren Studie (ins Deutsche übertragen von Stefan ENGELS)', 103–35. **(g)** Bernhard PFEIFFER, 'Gregorianik im Internet', 143–4. Additions to 'Gregorianik im Internet', *Beiträge zur Gregorianik,* 44 (2007), 176–7; 48 (2009), 132. **(h)** Index der bisher restituierten Gesänge, 157–62.

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(a) Franco ACKERMANS, Luigi AGUSTONI (†), Martin ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Daniel RÖSLER, Heinrich RUMPHORST, Alexander SCHWEITZER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 32', 9–48. **(b)** Anton STINGL jun., 'Die

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22080. *Études grégoriennes,* 39 (2012) see **22070**.

22081. *Studi Gregoriani,* 26 (2010), ed. Mauro CASADEI TURRONI MONTI (Rome: Torre d'Orfeo Editrice S. r. l., 2010):
(a) Luigi AGUSTONI (†), Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Proposte per la restituzione di melodie del Graduale Romanum, parte IX', 7–19. First published in German: 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 9', first part, see 10054a. **(b)** Nino ALBAROSA, 'Un diverso tipo de *epiphonus praepiunctis* (2)', 17–26. Part 1 see 18077a and 20056c. **(c)** Herminio GONZÁLEZ-BARRIONUEVO, 'El tórculus initio débilis en el Códice de Laon 239 (parte II)', 27–81. Part 1 see 20056e. **(d)** Carmen PETCU, 'Il neuma pes isolato su sillaba nel Codice Benevento 33', 83–161. **(e)** Czesław GRAJEWSKI, 'Le *differentiae* dei Salmi come aiuto all'identificazione degli antifonali', 163–74.

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(a) Luigi AGUSTONI (†), Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Proposte per la restituzione di melodie del Graduale Romanum, parte IX', 3–19. First published in German: 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 9', second part, see 10054a. **(b)** Johannes Berchmans GÖSCHL, 'Unità nella molteplicità: fondamenti dell'interpretazione del canto gregoriano', 21–43. **(c)** Nino ALBAROSA, 'Mensuralismo e ritmo gregoriano', 51–60. **(d)** Julia MOSKVAS, 'La trasmodalizzaione nel canto gregoriano', 57–78. **(e)** Enrique MERELLO-GUELLEMINOT, 'La entonación del canto gregoriano: consideraciones para su discussión', 79–86. **(f)** Agnieszka DWORAKOWSKA, 'L'*Antiphonale* delle benedettine di Staniątki come fonte dell'*Officium Divinum*', 87–103. **(g)** Herminio GONZÁLEZ-BARRIONUEVO, 'El tórculus initio débilis en el Códice de Laon 239 (parte III, tavole)', 105–134.

22083. *Tijdschrift voor Gregoriaans,* 37 (2012), Redactie: Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie J. KWAST, Driebergen-Rijsenburg:
(a) Rebecca STEWART, 'Modale manieren voor modale muziek. Modaliteit: een andere definitie', 2–8. **(b)** Louis KREKELBERG, 'Reactie op de bespreking van 'Het Hooglied en de Liefde'', 9–12. **(c)** Thomas OP DE COUL, 'Gregoriaans in de kartuizerorde (2) (3)', 13–18, 48–53. **(d)** Ger van der WERF, 'De hymne *Gloria laus* (1)', 114–20. **(e)** Johannes Berchmans GÖSCHL, 'Eenheid in verscheidenheid (1)',

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121–6. **(f)** Pieter MANNAERTS, 'Het Nikolaas-officie (1)', 127–33. **(g)** Joost van GEMERT, 'Het Graduale van Reims-Cambrai', 143–7. Concerns the printed *Graduel romain* (Paris: Lecoffre, 1874).

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22084. Manuel Pedro FERREIRA, *Revisiting the Music of Medieval France. From Gallican Chant to Dufay,* Variorum Collected Studies Series CS1007 (Farnham, Surrey, and Burlington, VT, 2012). Reprint of ten studies written between 1989 and 2007.

22085. *Bologna e il secolo XI. Storia, cultura, economia, istituzioni, diritto,* ed. Giovanni FEO and Francesca ROVERSI-MONACO (Bologna: Bononia University Press, 2011): **(a)** Laura PASQUINI, 'Codice Angelica 123: iconografia', 189–237. – **(b)** Massimiliano LOCANTO, 'I tropi liturgici a Bologna nell'XI secolo', 253–96. – **(c)** Maddalena MODESTI, 'La Chiesa di Bologna: i codici e la scuola', 297–346. – **(d)** Giovanni FEO, 'La Chiesa di Bologna e i suoi documenti', 573–601. **(e)** Aima CHIARA, 'Scuola canonicale e filologia liturgica', 605–14.

22086. *Handwörterbuch der musikalischen Terminologie.* Im Auftrag der Akademie der Wissenschaften und Literatur Mainz, nach Hans Heinrich EGGEBRECHT, ed. Albrecht RIETHMÜLLER (Stuttgart: Franz Steiner Verlag, 2012). DVD-Edition. First published 1974–2006 in 40 'Auslieferungen'.
See 9092 *Modus,* 13075a *Paraphonos, paraphonia,* 13075b *Sequentia / Sequenz,* 14064a *Cantilena,* 15064a *Tonos / tonus,* 16065a *Tropus.*

22087. *Heilige – Liturgie – Raum,* ed. Dieter R. BAUER, Klaus HEBERS, Hedwig RÖCKELEIN and Felicitas SCHMIEDER, Beiträge zur Hagiographie 8 (Stuttgart: Steiner Verlag, 2010):
(a) Hartmut MÖLLER, 'Auf der Suche nach dem Corveyer Antiphonar. Die Offiziumsliturgie der Bursfelder Reformklöster', 49–79. **(b)** Uta KLEINE, 'Die Inszenierung des Wortes in der Liturgie am Beispiel rheinischer Heiligenoffizien des Hochmittelalters', 119–36.

22088. *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 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, Munich, 1992–).
(a) Fascicle 13: musicus-pausa, 2012. Collaborators Daniela von ARETIN (N-nymphae, P-pausa), Christian BERKTOLD (musicus), Michael BERNHARD (muta-muto, O-os), Calvin M. BOWER (English Translation), Ruth KONSTANCIAK (Editorial Assistance).
See 6089a, b, 7053a, 10068a, 11070a, 13079a, 14065a, 16067a, 17067a, 19045a, 20067a, 21046a: Fascicles 1 (1992), 2 (1995), 3 (1997), 4 (2000), 5 (2001), 6 (2003), 7 (2004), 8 (2006), 1 [2nd augmented edition] (2006), 9 (2007), 10 (2009), 11 (2010), 12 (2012).

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22089. *Music, Dance, and Society. Medieval and Renaissance Studies in Memory of Ingrid G. Brainard,* ed. Ann BUCKLEY and Cynthia J. CYRUS (Kalamazoo, MI: Medieval Institute Publications, 2011):
(a) Vincent CORRIGAN, 'The Codex Calixtinus and the French Connection: The Office for St. James in Northern France', 3–18. **(b)** Clyde BROCKETT, 'The Roman Processional Antiphon Repertory', 19–36. **(c)** Joseph DYER, 'The Celebration of Candlemas in Medieval Rome', 37–70. **(d)** Barbara R. WALTERS, '"Laureata plebs fidelis": A Victorine Sequence from the Feast of Corpus Christi in Thirteenth-Century Liège', 71–88. **(e)** Julia W. SHINNICK, 'A Newly Recognized Polyphonic Christmas Gospel, *Liber generationis:* And Another Look at the Polyphony in the Manuscript Assisi, Biblioteca del Sacro Convento, MS 695', 89–128. **(f)** Alice V. CLARK, '*Prope est ruina:* The Transformation of a Medieval Tenor', 129–42. **(g)** Richard J. AGEE, 'Ideological Clashes in Cinquecento Editon of Plainchant', 143–58. **(h)** William Peter MAHRT, 'Acoustic, Liturgy, and Architecture in Medieval English Cathedrals', 251–9. **(i)** Greta-Mary HAIR, '"Haec est nimis": A Trope-Trancription Puzzle', 260–76.

22090. *Pistoia. Un'officina di libro in Toscana dal Medioevo all'Umanesimo,* ed. Giancarlo SAVINO (Pistoia, Firenze: Cassa di Risparmo di Pistoia e Pescia: Ed. Polistampa, 2011):
(a) Ada LABRIOLA, 'Libri miniati per la cattedrale di San Zeno nel XII secolo', 61–94. – **(b)** Enrica NERI LUSANNA, 'I libri miniati del Duecento a Pistoia', 95–134. **(c)** Cristina DE BENEDICTIS, 'La miniatura gotica a Pistoia', 135–82. **(d)** Ada LABRIOLA, 'I libri liturgici e i libri umanistici miniati nella seconda metà del XV secolo', 183–216. **(e)** Michele MANGANELLI, 'I manoscritti musicali dell'area pistoiese', 217–26. **(f)** 'Glossario ragionato delle principali voci liturgico musicali', 426–41.

22091. *Plainsong & Medieval Music,* 21/1 (2012):
(a) Terence BAILEY, 'Ambrosian Mass chants before the Carolingian intervention', 1–21. **(b)** Edward NOWACKI, 'The Latin antiphon and the question of frequency of interpolation', 23–39. **(c)** Jerome F. WEBER, 'Recent recordings of plainchant', 73–81.

22092. *Plainsong & Medieval Music,* 21/2 (2012):
(a) Clyde W. BROCKETT, 'Antiphons for the Adoration of the Cross Replica', 85–111. **(b)** George A. HARNE, 'Unstable embodiments of musical theory and practice in the *Speculum musicae*', 113–36.

22093. *Rivista internazionale di musica sacra,* Nuova serie 33/1–2 (2012), ed. Giacomo BAROFFIO (Lucca: LIM Editrice):
(a) 'Michel HUGLO (†13 maggio 2012) – Anselmo SUSCA (†1 ottobre 2012)', 5–10, 11–12. **(b)** Marta CRIPPA, 'Le trascrizione di Padre Lorenzo Tardo dell'inno ΑΚΑΘΙΣΤΟΣ', 15–47. **(c)** Matteo GARZETTI, 'Lucernari ambrosiani: descrizione liturgica. *Et fit lumen infinitum*', 49–81. **(d)** Gionata BRUSA, 'Una recente scoperta: l'Innario ambrosiano di Trino vercellese', 83. Concerns I-*TRINO biblioteca civica* 2. **(e)** Silvia LOMBARDI, 'I codici musicali di Santa Felicita a Firenze', 85–124. Concerns Mss 166a, 155a (olim A), 155b (olim B) now US-NHub 42, 155c (olim C), 155d

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