Plainsong and Medieval Music, **17**, 2, 153–180 © 2008 Cambridge University Press
doi:10.1017/S0961137108000855 Printed in the United Kingdom

Liturgical chant bibliography 17

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Liturgical chant bibliography 17 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 previous bibliographies, mostly reviews, will be found immediately following this introduction.

Publications of Mediaeval Musical Manuscripts continues with volume 34, an edition by Martin Czernin of the manuscript Linz, Cod. 290 (183) (17003), the oldest notated breviary from Kremsmünster, written in the second half of the twelfth century. A CANTUS index of this manuscript appeared in 1995 (6035), and Czernin published a thorough investigation of this source in 2006 (16031), based on his 1993 dissertation (University of Vienna). Two especially noteworthy publications are the facsimile edition of the Winchester Troper (17001) by Susan Rankin and the facsimile of the Troper-Sequentiary, *F-Pn* n. a. l. 1871 from Moissac (third quarter of the thirteenth century), edited by Marie-Noël Colette.

A new volume (V/B) has appeared in the series *Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae (CAO–ECE)* published by the Institute for Musicology of the Hungarian Academy of Sciences (Budapest). This is an index of the Sanctorale of Esztergom/Strigonium (17028). The Temporale appeared as volume V/A in 2004 (14024). In addition to these volumes the CAO–ECE series has thus far produced: A Preliminary Report, 1988 (LCB 1, 196), I/A. Salzburg (Temporale) 1990 (LCB 1, 196), II/A. Bamberg (Temporale) 1994 (6032), III/A. Prague (Temporale) 1996 (6033), III/B. Prague (Sanctorale, Commune Sanctorum) 2002 (12022), IV/A. Aquileia (Temporale) 2003 (13035). Besides László Dobszay, the other editors who have collaborated in the series are Gábor Prószéky, Zsuzsa Czagány, Gabriella Gilanyi and Andrea Kovács.

Special attention should be drawn to the large collection of studies published as *Papers Read at the 12th Meeting of the IMS Study Group CANTUS PLANUS*, Lillafüred/Hungary, 2004 (17051).

Once again this year, I would like to express my thanks to all who have contributed to *Liturgical chant bibliography 17*. 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

Additions

9042R. V. DUFOUR, *Scriptorium*, 60 (2006), 217* (Nr. 550).

11014. Hana BREKO, *Misal MR 70 zagrebačke Metropolitanske knjižnice. Kontekst nastanka i primjene srednjovjekovnoga glazbenoga rukopisa, Missal MR 70 of the Zagreb*

https://doi.org/10.1017/S0961137108000855 Published online by Cambridge University Press

Metropolitan Library, HMD, Serija Muzikološke studije, br. 7 (Zagreb: HMD, 2003). Revised title.

12002R. Gisèle CLÉMENT-DUMAS, *Revue de musicologie*, 93 (2007), 202–5.

12011R. Franz Karl PRASSL, *Singende Kirche*, 49 (2002), 259–60.

12040R. V. DUFOUR, *Scriptorium*, 60 (2006), 217* (Nr. 550).

13041R. Hana BREKO, *International Review of the Aesthetics and Sociology of Music*, 35/2, December 2004, 214–16. – Andreas TRAUB, *Musik in Baden-Württemberg, Jahrbuch*, 14 (2007), 285–6.

13071R. David HILEY, *Die Musikforschung*, 60 (2007), 166–9.

14011R. Nino ALBAROSA, *Studi gregoriani*, 23 (2007), 105.

14043R. Séverine GUERMOUCHE, *Revue de musicologie*, 93 (2007), 165–8.

14061R, 14062R. Joseph DYER, *Plainsong & Medieval Music*, 16, 1 (2007), 73–82. – S. THIEFFRY, *Scriptorium*, 60 (2006), 67* (Nr. 171), 66*–67* (Nr. 169).

15006R. Nicolas BELL, *Plainsong & Medieval Music*, 16,1 (2007), 84–7.

15009R. Franz Karl PRASSL, *Singende Kirche*, 52 (2005), 265–6.

15022R. Cyril L. CAALS, *Analecta Praemonstratensia*, 81 (2005), 279–81.

15024R. Michele CALELLA, *Österreichische Musikzeitschrift*, 62 (2007), Heft 6, 79–81.

15027R. Susana ZAPKE, *Plainsong & Medieval Music*, 16, 1 (2007), 230–4.

15042R. Christian MEYER, *Scriptorium*, 60 (2006), 172*–4* (Nr. 444).

15059R, 15060R. Christian MEYER, *Scriptorium*, 60 (2006), 67*–68* (Nr. 172).

15123. [Addition:] Concerning D-Nla St Egidien 34.

16003R. Jean-François GOUDESENNE, *Revue de musicologie*, 93 (2007), 205–6.

16005R. Barbara HAGGH, *Scriptorium*, 60 (2006), 205* (Nr. 524).

16016R. G. MICHIELS, *Scriptorium*, 60 (2006), 183*–4* (Nr. 471).

16018R. Mauro CASADEI TURRONI MONTI, *Studi gregoriani*, 23 (2007), 106–7.

16026R. Frank HENTSCHEL, *Musiktheorie*, 22 (2007), 281–2.

16028R. Barbara HAGGH, *Scriptorium*, 60 (2006), 152* (Nr. 390) – Emma HORNBY, *Plainsong & Medieval Music*, 16, 1 (2007), 82–4.

16031R. Andreas PFISTERER, *Die Musikforschung*, 60 (2007), 397–8.

16032. Constantin FLOROS, *Einführung in die Neumenkunde . . .* [Addition:] An edition in Greek translated with comments and an Introduction (60 pages) was published by Konstantinos KAKAVELAKIS (Thessaloniki: Ziti Editions, 1998): Κωνσταντίνος

https://doi.org/10.1017/S0961137108000855 Published online by Cambridge University Press

Φλώρος, Ηελληνική παραδοση οτις μουσικές γραφές του μεσαίωνα. Εισαγωγή στη Νευματική Επιστήμη, Μετάφρασή επιμελεια Κώστας Κακαβελάκης, Θεσσαλονικη: Ζήτη, 1998.

16035R. Sam BARRETT, *Early Music*, 36/1 (2008), 111–12.

16055R. Maike SMIT, *Die Musikforschung*, 60 (2007), 396–7.

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17001. *Cambridge, Corpus Christi College, Ms. 473. The Winchester Troper.* Facsimile Edition and Introduction by Susan RANKIN, Early English Church Music, 50 (London, 2007).

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Review. Michel HUGLO, *Plainsong & Medieval Music*, 16, 2 (2007), 217–22.

17003. *Linz, Upper Austrian State Library (olim Bundesstaatliche Studienbibliothek) Codex 290 (183)*, ed. Martin CZERNIN, Publications of Mediaeval Musical Manuscripts – Veröffentlichungen mittelalterlicher Musikhandschriften 34 (Ottawa, 2006) Concerning A-LIs 290 (183, Γ. p. 19).

17004. *Spišský Graduál Juraja z Kežmarku z Roku 1426 – Graduale Scepusiense Georgii de Kesmark anni 1426*, ed. Amantius AKIMJAK, Ratislav ADAMKO, Janka BEDNÁRIKOVÁ (Ružomberku: Pedagogická fakulta Katolíckej Univerzity, 2006). Introduction, Facsimile, Indexes. Concerning SK-Sk Mus. 1.

17005. *Il Messale del beato Angelico*, ed. Magnolia SCUDIERI (Florence: Vallecchi, 2005). Concerning the Gradual I-Fmsm 558, early fifteenth century.

17006. *Missale Aquileyensis Ecclesie (1517).* Edizione anastatica, introduzione e appendice a cura di Giuseppe PERESSOTTI, presentazione di Manlio SODI, Monumenta Studia Instrumenta 48 (Rome: Libreria Editrice Vaticana – Udine: Istituto Pio Pachini, 2007).

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17009. *St Augustine, De musica*, translated by Jean-François THÉNARD and Marc CITOLEUX, with a preface by Anne-Isabelle BOUTON-TOUBOULIC (Paris: Éditions du Sandre, 2006).

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17010. *Franchino Gaffurio, Theorica musice.* Introduction by Ilde ILLUMINATI and Cesarino RUINI, translation and commentary by Ilde ILLUMINATI, with an essay by Fabio BELLISSIMA, La tradizione musicale. Le regole della musica 2 (Florence: Edizioni del Galuzzo, 2005).
Review. Mauro CASADEI TURRONI MONTI, *Studi gregoriani*, 23 (2007), 106–7.

17011. *Sedulius Opera Omnia. Una cum excerptis ex Remigii expositione in Sedulii Paschale Carmen recensuit et commentario critico instruxit Iohannis HUEMER*. Editio altera supplementis aucta curante Victoria PANAGL, Corpus Scriptorum Ecclesiasticorum Latinorum 10 (Vienna: Österreichische Akademie der Wissenschaften, 2007). The revised edition of the works of Sedulius (*c.*430) contains a reprint of Johannes Huemer's critical edition of the Carmen Paschale and Opus Paschale with their dedicatory letters and hymns, first published in 1885. The new edition includes additional material: a bibliography, new indices and addenda to the text and its sources.

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17013. *Liber Antiphonarius pro diurnis horis*, vol. 2: Psalterium (Abbaye Saint-Pierre de Solesmes, 2006). Vol. 1 (2005) see 15009.
Review. [Giacomo BAROFFIO], *Rivista internazionale di musica sacra*, Nuova serie, 27/2 (2006), 168–9.

17014. *Liber Responsorialis Pro Festis I. Classis et Communi Sanctorum juxta Ritum Monasticum. Adnectuntur Invitatorium et Hymnus Aliorum Festorum* (Solesmensis, e Typographeo Sancti Petri, 1895). Republication of the edition Solesmes 1895 with Supplement (1924) and Addition (1926) (Bonn: Verlag Nova & Vetera, 2006).

17015. *In hymnis et canticis. Chorbuch Gregorianischer Choral – Gregorian Chant Collection. 109 Gregorianische Gesänge für die kirchenmusikalische Praxis in Gottesdienst und Konzert – 109 Gregorian Chants for Practical use in Church Music for Services and Concert*, ed. Stefan KLÖCKNER in collaboration with the German language section of the International Society for the Study of Gregorian Chant (AISCGRE) (Stuttgart: Carus Verlag, 2007). Including a CD.
Review. Franz Karl PRASSL, *Beiträge zur Gregorianik*, 44 (2007), 165–7.

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17016. Janka BEDNÁRIKOVÁ, *Základy gregoriánskeho chorálu*, Studia Scientifica Facultatis Paedagogicae 1 (Ružomberku: Pedagogická fakulta Katolíckeij university, 2004).

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17017. Dirk van BETTERAY, *Quomodo cantabimus canticum Domini in terra aliena. Liqueszenzen als Schlüssel zur Textinterpretation: eine semiologische Untersuchung an Sankt Galler Quellen*, Studien und Materialien zur Musikwissenschaft 45 (Hildesheim, Zurich, New York: Georg Olms Verlag, 2007).
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17018. Susan BOYNTON, *Shaping a Monastic Identity. Liturgy and History at the Imperial Abbey of Farfa, 1000–1125* (Ithaca, London: Cornell University Press, 2006).

17019. Adolph FRANZ, *Die kirchlichen Benediktionen im Mittelalter* (Freiburg im Breisgau: Herder, 1909). Reprint Bonn: Verlag Nova & Vetera, 2006.

17020. Oliver GERLACH, *Im Labyrinth des Oktoichos. Über die Rekonstruktion mittelalterlicher Improvisationspraktiken in liturgischer Musik*, Phil. Diss. Berlin, Humboldt University, 2006.

17021. Maricarmen GÓMEZ MUNTANÉ, *La música medieval en España*, DeMusica 6 (Kassel: Edition Reichenberger, 2001).
Reviews. Jane Morlet HARDIE, *Musicology Australia*, 26 (2003), 159–61. – Rainer KLEINERTZ, *Romanische Forschungen*, 117 (2005), 524–8.

17022. Jean GROSFILLIER, *Les séquences d'Adam de Saint-Victor. Étude littéraire (poétique et rhétorique), textes et traditions, commentaire*, Bibliotheca Victoriana 20 (Turnhout: Brepols, 2008). Concerning F-Pn lat. 14452 and 14819.

17023. Anja HEILMANN, *Boethius' Musiktheorie und das Quadrivium. Ein Einführung in den neuplatonischen Hintergrund von 'De institutione musica'* (Göttingen: Vandenhoeck & Ruprecht, 2007).

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17025. Gabriela ILNITCHI, *The Play of Meanings: Aribo's* De musica *and the Hermeneutics of Musical Thought* (Lanham, MA, Toronto, Oxford: The Scarecrow Press, 2005).
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17026. Theodore KARP, *An Introduction to the Post-Tridentine Mass Proper*, 2 parts, Musicological Studies and Documents 54–1/2 (Middleton, WI: American Institute of Musicology, 2005). Including CD.
Reviews. John CALDWELL, *Plainsong & Medieval Music*, 16, 2 (2007), 222–30. – Richard SHERR, *Early Music*, 35/2 (2007), 301–2.

17027. Robert KLUGSEDER, *Quellen des gregorianischen Chorals für das Offizium aus dem Kloster St. Ulrich & Afra Augsburg*, Regensburger Studien zur Musikgeschichte 5 (Tutzing: Verlag Hans Schneider, 2007). Including CD.

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17028. Andrea KOVÁCS, László DOBSZAY, Zsuzsa CZAGÁNY, *Esztergom/Strigonium (Sanctorale)*, Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae, V/B, (Budapest: MTA Zenetudományi Intézet – Institute for Musicology of the Hungarian Academy of Sciences, 2006). CAO-ECE V/A (Temporale) see 14024.

17029. Maria Maddalena MILAZZO, Giuseppina SINAGRA, *Catalogo dei manoscritti liturgici della Biblioteca centrale della Regione siciliana 'Alberto Bombace'*, I: I codici. Catalogo (Palermo: Regione siciliana: Assessorato regionale dei beni culturali, ambientali e della pubblica istruzione – Dipartimento dei beni culturali, ambientali e dell'educazione permanente, 2006):
(a) Pietro SORCI, 'I manoscritti liturgici della Biblioteca centrale della Regione siciliana di Palermo', 13–21. **(b)** Agostino ZIINO, 'I codici musicali', 23–5.

17030. Dag NORBERG, *An Introduction to the Study of Medieval Latin Versification*, ed. Jan ZIOLKOWSKI, trans. Grant C. ROTI (Washington, DC: The Catholic University of America Press, 2004). First published in French: *Introduction à l'étude de la versification latine médiévale*, Studia Latina Stockholmiensia 5 (Stockholm: Almqvist & Wiksell, 1958).

17031. Francesco PETAZZI, *Il canto ambrosiano dalle origini al IX secolo. Silloge ragionata degli studi recenti* (Lucca: Libreria Musicale Italiana, 2005).

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17033. Daniele PIAZZI, *Dal sacramentario al messale. Frammenti liturgici cremonesi tra XII e XIII secolo*, Fonti e studi per la storia della Chiesa cremonese, Studi 1 (Cremona: Nuova Editrice Cremonese, 2006).

17034. Daniel SAULNIER, *Des variantes musicales dans la tradition manuscrite des antiennes du répertoire romano-franc*, Thèse doctorale, Sorbonne – Paris IV, Ecole Pratique des Haute Études – Sciences historiques et philosophiques, 2005 (http://palmus.free.fr/These/These-Titre.htm).

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Review. Roman HANKELN, *Die Musikforschung*, 61 (2008), 84–5.

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17038. Jürg STENZL, *Der Klang des* Hohen Liedes. Hohelied-*Vertonungen vom 9. bis zum 15. Jahrhundert*, Schriftenreihe Salzburger Stier (Würzburg: Verlag Königshausen & Neumann, 2007).

17039. Martin ŠTRBÁK, *Základy santgallenskej notácie a jej prepojenie s náukou o módoch*, Studia Scientifica Facultatis Paedagogicae 23 (Ružomberku: Pedagogická fakulta Katolíckeij university, 2004).

17040. Ján VEL'BACKÝ, *Alle sorgenti dell'offertorio. Canto e rito* (Košice: Seminár sv. Karola Boromejshého, 2006).

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17043. Gabriele WINKLER, *Das Sanctus. Über den Ursprung und die Anfänge des Sanctus und sein Fortwirken*, Orientalia Christiana Analecta 267 (Rome: Pontificio Istituto Orientale, 2002).

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(a) Robert F. TAFT, 'Anton Baumstark's Comparative Liturgy Revised', 191–232. **(b)** Sebastià JANERAS, 'Le Trisagion: une formule brève en liturgie comparée', 495–562. **(c)** Patrizia CARMASSI, 'Antichi lezionari dell'Alta Italia e delle Gallie. Stato della ricerca e prospettive metodologiche', 689–703. **(d)** Maxwell E. JOHNSON, 'New Birth *ex aqua et spiritu:* a Preliminary Investigation of Western Liturgical Sources', 787–807. **(e)** André LOSSKY, 'La cérémonie du lavement des pieds: un essai d'étude comparée', 809–32. **(f)** Reinhard MESSNER, 'Die Grundstruktur der Taufe im römischen Ritus', 891–905. **(g)** Christian TROELSGÅRD, 'Methodological Problems in Comparative Studies of Liturgical Chant', 981–96.

17045. *Kunst und Liturgie. Choranlagen des Spätmittelalters – ihre Architektur, Ausstattung und Nutzung*, ed. Anna MORAHT-FROMM [Blaubeurer Tagung über 'Kunst und Liturgie im Spätmittelalter', September 2001] (Ostfildern: Jan Thorbecke Verlag, 2001):
(a) Felix HEINZER, 'Reformliturgie: Ihre Bücher und ihr Raum', 101–11.

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17046. *Religijske teme u glazbi*. Zbornik radova međunarodnog simpozija održanog u Zagrebu 15. prosinca 2001, ed. Marijan STEINER (Zagreb: Filozofsko-teoloski institut Druzbe Isusove, 2003):
(a) Hana BREKO, 'Raritetni napjevi u čast lokalnih patrona – odabir i rekonstrukcija napjeva repertoara hrvatskih i talijanskih liturgijsko-glazbenih kodeksa', 49–69. Concerning chants in honour of local patrons from Croatian medieval musical sources.

17047. *Ars Musica – Musica Sacra*, [Symposium 6. bis 7. Oktober 2002 in Regensburg], ed. David HILEY, Regensburger Studien zur Musikgeschichte 4 (Tutzing: Verlag Hans Schneider, 2007):
(a) Rudolf FLOTZINGER, 'Lukas und Gregor: Vergleich zweier mittelalterlicher Mythen', 1–18. **(b)** Roman HANKELN, 'Ars musica / ars sacra / ars politica: Questions about the representation of political power in the offices of Henry II, Saint and Emperor', 19–27. **(c)** Birger MUNK OLSEN, 'Musica in Western education in the early Middle Ages', 29–40. **(d)** Mirosław PERZ, 'The Sacred and the Profane in Polish Music Sources and Painting of the Fifteenth Century', 41–56. **(e)** Pierluigi PETROBELLI, 'Four Passions in *Cantus Fractus* Notation', 57–68. **(f)** László DOBSZAY, 'The secular liturgical use of Regensburg – two new sources', 69–98. Concerning GB-Ob Canon. liturg. 202 and A-SF XI 480. **(g)** David HILEY and Janka SZENDREI, 'Ein wenig bekanntes Graduale mit Sequenziar aus St Emmeram, Regensburg: Handschrift 109 (olim 1056) der Stiftsbibliothek Melk (14.–15. Jhdt)', 99–126. Concerning A-M 109 (1056).

17048. *Sant' Anselmo di Nonantola e i santi fondatori nella tradizione monastica tra Oriente e Occidente*, Atti della Giornata di Studio Roma-Nonantola, 12 aprile 2003 (Rome: Viella, 2006):
(a) Giampaolo ROPA, 'Agiografia e liturgia a Nonantola nel medioevo', 41–61. **(b)** Adriano DRIGO, 'Alcune osservazioni sulla coperta del *Cantatorium* nonantolano', 261–79. **(c)** Giacomo BAROFFIO, 'I frammenti liturgico-musicali italiani dell'Archivio Storico Abbaziale di Nonantola', 321–35.

17049. *Dalmatien als Raum europäischer Kultursynthese*, zbornik s međunarodnog simpozija održanog u Bonnu, 6.–10. X. 2003 (Bonn: Universität Bonn, Abteilung für Slavistik):
(a) Hana BREKO, 'Die Musikkultur Dalmatiens im Mittelalter', 499–509.

17050. *Manuscripts in Transition. Recycling Manuscripts, Texts and Images.* Proceedings of the International Congress held in Brussels (5–9 Novenber 2002), ed. Brigitte DEKEYZER and Jan VAN DER STOCK, Corpus of Illuminated Manuscripts 15 (Leuven, Paris, Dudley, MA, 2005):
(a) Hana J. HLAVÁCKOVÁ, 'Antiphonary from Stift Vorau', 203–10. **(b)** Milada STUDNICKOVÁ, 'The Recycling Material of the Antiphonary of Vorau, 211–16. Concerning A-VOR 259 compared with CZ-Pak P 6 (Antiphoner of Archbishop Arnošt of Pardubic) and CZ-TE*okresní archiv* 84–85 (Antiphoner of Bilin).

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17051. *Papers Read at the 12th Meeting of the IMS Study Group CANTUS PLANUS*, Lillafüred/Hungary, 2004. Aug. 23.–28., ed. László DOBSZAY (Budapest: Institute for Musicology of the Hungarian Academy of Sciences, 2006):
(a) Amnon SHILOAH, 'The Viewpoints of Two Medieval Jewish Philosophers on Music and its Relation to the Old Testament and Cantillation', 9–22. **(b)** Regina RANDHOFER, 'Oral versus Written: Structural Differences in Jewish and Christian Psalms', 23–52. **(c)** Elizabeth J. MARKHAM, 'Contrafactum and a Buddhist Neumatic Notation from Medieval Japan', 53–82. **(d)** Christian TROELSGÅRD, 'Simple Psalmody in Byzantine Chant', 83–92. **(e)** Pavlos EREVNIDIS, ' ''In the Name of the Mode'': Intervallic Content, Nomenclature and Numbering of the Modes', 93–114. **(f)** Gerda WOLFRAM, 'Die spätbyzantinische Gesangsform der Kratemata', 115–22. **(g)** Konstantinos TERZOPOULOS, 'Observations on the Exegematic Notation through the Prism of the MS Exegesis of the Protopsaltes of the Great Church, Konstantinos Byzantios: An Example', 123–50. **(h)** Costin MOISIL, 'The Romanian Versions of Petros Lampadarios' *Anastasimatarion.* Observations Regarding the Principles of Music Adaption', 151–70. **(i)** Annalisa DONEDA, 'Data Representation for Byzantine Chant: Report from the NEUMES Project', 171–86. **(k)** Ivana PERKOVIĆ RADAK, 'Serbian Traditional Church Chant and Choral Church Music in the 19th Century', 187–96. **(l)** Peter JEFFERY, 'The Earliest Witness to the Text of the Roman Graduale', 197–212. Concerning the Sárospatak fragment preserved in H-SA Analekta 4814. **(m)** Joseph DYER, 'Voices from the Belly of the Whale and the Fiery Furnace: Lectionary and Canticle Tones in the S. Cecilia Epistolary', 213–30. Concerning US-NHub 1000. **(n)** John CALDWELL, 'The Old Roman Invitatory', 231–58. **(o)** Christoph TIETZE, 'The Use of Old Latin in the Non-Psalmic Introit Texts', 259–84. **(p)** Emma HORNBY, 'Reading the Bible: Grammar, Rhetoric and Exegesis in Gregorian Chant', 285–303. **(q)** Thomas Forrest KELLY, 'Tradition and Innovation in the Antiphoner Benevento 848', 303–45. **(r)** Luisa NARDINI, 'Non-Standard Introits in Beneventan Manuscripts: Compositional Strategies and Transmission in the Sources', 345–70. **(s)** Jerome F. WEBER, 'The ''Mystery'' of Old Spanish Chant', 371–85. **(t)** Giacomo BAROFFIO, 'I corali della chiesa di San Michele di Stroncone', 385–93. **(u)** Nicolas BELL, 'The Hirsch Missal', 393–412. Concerning GB-Lbl Music Library Hirsch III.934, olim CZ-VB CXII. **(v)** Gisèle CLÉMENT-DUMAS, 'Le manuscrit Paris, BNF lat. 1136: un processionnal clunisien à l'usage de Saint-Martial de Limoges', 413–55. **(w)** Stefan ENGELS, 'Neue Quellen zu Neumen mit adiastematischer Zusatzbedeutung in österreichischen Handschriften', 455–70. Concerning A-Gu 444 and A-Su M II 238. **(x)** Ann-Marie NILSSON, 'Chants and Provenance of the Fragmentary 12th-century Missale of Skara, Sweden', 471–89. Concerning S-SK 'Skaramissalet'. **(y)** Jurij SNOJ, 'The Plainchant Manuscripts from Koper/Capodistria', 489–503. Concerning SI-Ka s. n. (a Gradual in two and an antiphoner in five parts, 14 and 15 c.). **(z)** Anna VILDERA, 'The Sanctoral in cod. Zagreb MR 72 (around 1270)', 503–10. **(aa)** Dirk van BETTERAY, 'Liqueszenzen als Schlüssel zur Textinterpretation – eine semiologische Untersuchung an Sankt Galler Quellen', 511–22. **(bb)** Jean-François GOUDESENNE, 'Laon 236, témoin de deux traditions de neumation et d'un double typologie du graduel romano-franc', 523–36. **(cc)** Óscar

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(a) Thomas Forrest KELLY, 'Medieval Composers of Liturgical Chant', 95–125. **(b)** David HILEY, '*Cantate Domino canticum novum:* Old and New in Medieval Chant and the Status of St Gregory', 127–41. **(c)** Giacomo BAROFFIO, 'I versetti non salmodici dei responsori tra reliquie arcaiche e fenomeni tradivi: osservazioni preliminari', 143–62. **(d)** Andrew HUGHES, 'Word by Word: Composing and Analysing Late Medieval Chant', 163–81. **(e)** László DOBSZAY, 'The Aesthetics of the Variants', 183–95. **(f)** Marie-Noël COLETTE, 'L'influence des mélodies aquitaines sur la compositions de chants de l'ordinaire aux XI–XIIèmes, le Sanctus IV', 197–216.

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(a) David HILEY, 'Der Gregorianische Choral im mittelalterlichen Regensburg: Forschungsbilanz und Perspektiven', 233–42. **(b)** Andreas PFISTERER, 'Die Überlieferung des *Ite missa est* in Regensburger Handschriften', 243–53.

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