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# *Liturgical chant bibliography 11*

GÜNTHER MICHAEL PAUCKER

*Liturgical chant bibliography 11* maintains the system of classification established in previous years: (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 previously published Bibliographies (mostly reviews) will be found immediately following this introduction.

In 2001, the second edition of *The New Grove Dictionary of Music and Musicians* (29 volumes) appeared, and the comprehensive range of articles on chant–related subjects found in this important reference work have been taken into account in the current Bibliography (**11072**). *The New Grove* contains newly written articles, including some, like the article 'Versified Office' (vol. 26) by Rita Maria Jacobsson and Andreas Haug, revised articles, and those whose bibliographies have merely been brought up to date. I have not, however, registered these distinctions in the Bibliography. In a few cases, titles hitherto used in the Chant Bibliography have been altered on the basis of entries in *The New Grove*. Thus the previous 'Beneventan rite, music of the' (*TNG* 1980) has been changed to 'Beneventan chant' (*TNG* 2001).

Among the facsimile editions, I would like to call attention to the *Istanbul Antiphonal* (**11005**), which appeared in 1999. In the sixteenth century, as a result of the Turkish victory over Hungary, this manuscript from the period around 1360 entered the treasury of the Sultan (today Istanbul, Topkapi Sarayi Müzesi) and remained forgotten. In 1933 it was mentioned for the first time in a catalogue (A. Deissmann, *Forschungen und Funde im Serail*, Berlin, 1933, No. 42). Only in 1985, however, could András Vizkelety examine the manuscript and identify it as an antiphoner from a Hungarian cathedral (possibly Veszprém) located in the Esztergom sphere of influence. Accompanying the facsimile edition is a CD of music from the manuscript, performed by the Schola Hungarica (*Gregorian Chants from Hungary* 7, Hungaroton HCD 31816).

Finally, I would like to take this opportunity to thank chant scholars throughout the world who have contributed to the compilation of *Liturgical chant biobliography 11*. Please send material (including reviews) for future Chant Bibliographies

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to: Dr Günther Michael Paucker, Weinsteige 10, D–71384 Weinstadt, Germany, Fax 0049 (0)7151 996943.

## Additions

**6007R.** Michael KLAPER, *Die Musikforschung*, 54 (2001), 512–14.

**6018R.** Susan BOYNTON, *Speculum*, 73 (1998), 1101.

**7008R.** Günther Michael PAUCKER, *Beiträge zur Gregorianik*, 31 (2001), 118–19.

**7014R.** Nino ALBAROSA, *Studi Gregoriani*, 15 (1999), 133.

**8005R.** Karl UBL, *Mitteilungen des Instituts für Österreichische Geschichtsforschung*, 107 (1999), 206–7.

**8029R.** Susan BOYNTON, *Notes*, 56 (1999/2000), 934–5.

**8059R.** Olivier GUILLOU, *Études Grégoriennes*, 29 (2001), 184–6.

**9010R.** Matthias HOCHADEL, *Musik in Bayern*, Heft 59 (2000), 196–201.

**9027R.** Luisa NARDINI, *Nuova Rivista Musicale Italiana*, 34 (2000), 566–9.

**9030R.** Lance BRUNNER, *Notes*, 56 (1999/2000), 98–101. James BORDERS, *Plainsong and Medieval Music*, 10, 2 (2001), 185–96.

**9030R, 9032R.** Susan BOYNTON, *Journal of the American Musicological Society*, 53 (2000), 141–52. Communications, Kenneth LEVY, 671–5.

**9032R.** Rosamond McKITTERICK, *Early Music History*, 19 (2000), 279–91.

**9034R, 9035R.** Luisa NARDINI, *SAMNIVM*, Gennaio–Settembre 1999, LXXII, 12 n. s., N. 1–3, 112–14.

**9088R.** Luisa NARDINI, *Nuova Rivista Musicale Italiana*, 34 (2000), 566–9.

**10011R.** Gabriela ILNITCHI, *Plainsong and Medieval Music*, 10, 2 (2001), 196–9.

**10014R.** David CHADD, *Early Music*, 29 (2001), 289–91.

**10019R.** Daniel SAULNIER, *Études Grégoriennes*, 29 (2001), 191.

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**10042.** *Il canto piano nell'era della stampa* (Trent, 1999):
**(a)** Giacomo BAROFFIO, 'I libri con musica: sono libri di musica?' 9–12. **(b)** James BORDERS, 'The 1485 Pontificale Romanum and its chants', 13–28. **(c)** Raffaella CAMILOT-OSWALD, 'I formulari dei canti nel missale aquileiese del 1519: costanza di una tradizione', 29–38. **(d)** Marie-Noël COLETTE, 'Permanence et changement. L'étude de répertoires anciens peut-elle reposer sur des sources récentes?', 39–52 **(e)** Danila CURTI, 'Le edizioni liturgiche della Biblioteca musicale Laurence Feininger', 53–60. **(f)** Marco GOZZI, 'Nuclei rilevanti ed esemplari di grande interesse nel fondo a stampa della Biblioteca Feininger', 61–72 **(g)** Barbara HAGGH, 'The Medium Transforms the Message? Conflicting Evidence from the Printed Sources of the Officium recollectionis festorum Beatae Mariae Virginis', 73–80 **(h)** Theodore KARP, 'On the Transmission of some Mass Chants, ca. 1575–1775', 81–98. **(i)** Antonio LOVATO, 'Aspetti ritmici del canto piano nei trattati dei secoli XVI–XVII', 99–114. **(k)** Guido MILANESE, 'Variantistica minima feiningeriana', 115–34. **(l)** Cesarino RUINI, 'I manoscritti della Biblioteca musicale Laurence Feininger', 133–40. **(m)** Anglo RUSCONI, ' 'Periferia' e fonti tardive: il repertorio musicale della Chiesa comense', 141–60. **(n)** Marina TOFFETTI, 'L'impiego delle melodie liturgiche tradizionali nella polifonia del tardo Rinascimento: il caso degli inni di Marc' Antonio Ingegneri (Venezia, 1606)', 161–79. **(o)** Daniele TORELLI, 'Gli incunaboli italiani del Graduale Romanum (1477–1499–1500), testi e tradizioni a confronto', 179–88. **(p)** Lucia BOSCOLO, 'La festa della Purificazione di Maria nel Sacerdotale di Castellani', 189–192. **(q)** Nadia CARLI, 'L'Antifonario romano stampato a Venezia da Giunta nel 1503—1504', 193–200. **(r)** Sonia CARLI, !Il Graduale Romano curato da Francesco De Brugis, incunabolo di Lucantonio Giunta (1499–1500)', 201–6. **(s)** Annarita INDINO, 'Il Graduale stampato da Angelo Gardano (1591)', 207–22. **(t)** Anna VILDERA, L'Ufficio dei defunti nel Sacerdotale di Alberto Castellani', 223–34.

**10067R.** Emmanuela KOHLHAAS, *Beiträge zur Gregorianik*, 31 (2001), 112–16.

## Editions and facsimile editions

**11001.** *Bloemlezing oudromeins. Oudromeinse misgezangen van veertien zon– en feestdagen uit het handschrift C 74 van Santa Cecilia in Trastevere. Transcriptie voor koorgebruik*. Met inleidung en verantwoording door Loek van LIJDEN (Utrecht: Private edition Loek van Lijden, 2000).
**Review.** Arnoud HEERINGS, *Tijdschrift voor Gregoriaans*, 26 (2001), 89–91.

**11002.** *Cantor & Musicus. La Musique dans les Manuscrits de la bibliothèque Interuniversitaire Médecine de Montpellier – Music in the Manuscripts of the Bibliothèque Interuniversitaire Médecine of Montpellier*, CD–ROM, Bibliothèque Universitaire de Médecine, Montpellier, 2000.
Les experts: Musicologie: J. MAS, M. N. COLETTE, M. WOLINSKI, D. ESCUDIER. Histoire de l'art: F. ROBIN, M. JULLIAN, J. P. SUAU, G. CAMES, B.

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BEYS. Traductions: F. DUBOST, H. LORBLANCHET, T. KING. Transcription musicales: F. ABBATE. Chant: Ensemble G. Binchois. Instruments: A. GABRIEL – Réalisation multimédia: Conception et suivi de réalisation: C. CARTAILLAC pour InterActiv. Développement et direction artistique: Karwenga Production.

**11003.** *Das Repertoire der normanno-sizilischen Tropare. I. Die Sequenzen*, ed. David HILEY, Monumenta Monodica Medii Aevi 13 (Kassel, etc.: Bärenreiter, 2001).
Concerning E–Mn 288, 289, 19421 and V[a] 20–4.

**11004.** Michael HERMES, *Das Versicularium des Codex 381 der Stiftsbibliothek St. Gallen. Verse zu den Introitus– und den Communioantiphonen* (St. Ottilien: EOS Verlag, 2000).
**Review.** Johannes Berchmans GÖSCHL, *Beiträge zur Gregorianik*, 31 (2001), 111–12.

**11005.** *The Istanbul Antiphonal: about 1360*. Facsimile edition with studies, ed. Janka SZENDREI (Budapest: Akadémiai Kiadó, 1999):
**(a)** Janka SZENDREI, 'History of Research', 'The Description of the Codex'. **(b)** Mária CZIGLER, 'Restoring the Codex'. **(c)** Janka SZENDREI, 'Music-Paleographical Examination of the Codex'. **(d)** Tündhe WEHLI, 'The Place of the Codex in the History and Arts'. **(e)** László DOBSZAY, 'The Liturgical Analysis of the Codex'. **(f)** Janka SZENDREI, 'Musical Analysis'. **(g)** László DOBSZAY, 'The Origin and Fate of the Codex'.
Concerning TR-Itks Deissmann 42.
CD: Magyar Gregoriánum 7. Gregorian chants from Medieval Hungary. The Istanbul Antiphonary. Schola Hungarica, László DOBSZAY & Janka SZENDREI. Hungaroton Classic HCD 31816 (1999).

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**11008.** *Liber Ordinarius Agriensis (1509)*, Musicalia Danubiana. Subsidia 1, ed. László DOBSZAY (Budapest: Magyar Tudományos Akadémia, 2000).

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**11009.** Nigel GWEE, *'De plana musica' and 'Introductio musice': A Critical Edition and Translation with Commentary, of Two Treatises Attributed to Johannes de Garlandia*, Ph.D. diss., Louisiana State University, 1996.

**11010.** Sergej LEBEDEV, *Cuiusdam Cartusiensis monachi tractatus de musica plana*, Musica mediaevalis Europae occidentalis. Publikationen zur älteren Musikgeschichte des Institutes für Musikwissenschaft der Universität Wien und des Institutum Musices Feldkirchense 3 (Tutzing: Verlag Hans Schneider, 2000).

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Trascrizioni musicali di Eun Ju KIM, Archivio Storico Nonantolano 4 (Nonantola – Modena: Comune – Poligrafico Mucchi, 2000). + CD Rom.
**Review.** Daniel SAULNIER, *Études Grégoriennes*, 29 (2001), 188.

**11013.** Patrizia BERTOLOTTI, *Le antifone di communione nel repertorio gregoriano. Analisi informatica*, Tesi di Diploma in Paleografia e filologia musicale, Scuola di paleografia e filologia musicale, Cremona, a.a. 1996/97.

**11014.** Hana BREKO, *Misal MR 70 zagrebacke Metropolitanske knjiznice* [The Missal MR 70 of the Zagreb Metropolitan Library] HMD, Series Musicological Master- and Doctoral Thesis 7, ed. Stanislav TUKSAR (Zagreb, 2002). See 10020.

**11015.** Susan BOYNTON, *Glossed Hymns in Eleventh-Century Continental Hymnaries*, Ph.D. diss., Brandeis University (1997). UMI 9718573.

**11016.** Francesco CIGNONI, *Le officiature dei santi Alessandro e Romolo vescovi di Fiesole. Edizione e studio*, Rivista internazionale di musica sacra. Nuova serie 22/2 (2001) (Lucca: Libreria musicale italiana, 2001). Editorale by Giacomo BAROFFIO.

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**Review.** Douwe Evert DIJKSTRA, *Tijschrift voor Gregoriaans*, 26 (2001), 198–9. Daniel SAULNIER, *Études Grégoriennes*, 29 (2001), 188–9.

**11019.** Miho DEMOVIĆ, *Liturgijski recitativi iz strarih hrvatskih kodeksa od X. do XII. Stoljeća* [Liturgical Recitativs from the Old Croatian Manuscripts of the 10th to 12th c.] (Zagreb: Kor Prvostolne Crkve Zagrebacke, 2000).

**11020.** William T. FLYNN, *Medieval Music as Medieval Exegesis*, Studies in Liturgical Musicology 8 (Lanham, Maryland: The Scarecrow Press, 1999).
**Review.** Robert WIBBERLEY, *Music & Letters*, 82 (2001), 291–3.

**11021.** Robert M. FOWELS, *Chant Made Simple* (Brewster, Mass.: Paraclete Press, 2000).
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**Review.** Heinrich RUMPHORST, *Beiträge zur Gregorianik*, 32 (2001), 77–8.

**11022.** Tommaso GORDINI, *Le sequenze adespote nelle fonti manoscritte del repertorio 'patriarchino'*, Padova, Università degli studi, Tesi di laurea, 1998/99.

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Concerning A–Wdo 389, Missale, area of Regensburg, 12th–13th century, late Saint–Gall Notation in campo aperto.

**11024.** S. J. M. HARRIS, *The Communion Chants of the Thirteenth–Century Byzantine Asmatikon* (Amsterdam, 1999).

**11025.** Wolfgang HIRSCHMANN, *Auctoritas und Imitatio. Studien zur Rezeption von Guidos Micrologus in der Musiktheorie des Hoch- und Spätmittelalters*, Habilitationsschrift University of Erlangen-Nürnberg, 1999.

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**11027.** Thomas André HOFMANN, *Die Überlieferung der Propriumsgesänge des Fronleichnamsoffiziums 'Sacerdos in aeternum' in Choralhandschriften mittelalterlicher Tradition*, Phil. Diss. Catholic University of Eichstätt, Germany, 2000.

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**11028.** Emma HORNBY, *Gregorian and Old Roman Eighth–Mode Tracts. A Case Study in the Transmission of Western Chant* (Aldershot: Ashgate, 2002).

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Hitherto unpublished Habilitationsschrift, University of Straßburg, 1872 (Gustav Jacobsthal, 1845–1912), concerning Hermannus Contractus.

**11030.** Soo Jung KIM, *Le Sequenze nei cinque Graduali della Biblioteca Capitolare di Benevento. Trascrizione diplomatica comparativa. Apparato critico e musicale, Analisi. Indice delle concordanze verbali*, Tesi dottorale, Rome, Pontificio Istituto di Musica Sacra, 1999.

**11031.** Emmanuela KOHLHAAS, *Musik und Sprache im Gregorianischen Gesang*, Beihefte zum Archiv für Musikwissenschaft 49 (Stuttgart: Franz Steiner Verlag, 2001).

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**11033.** José LOPEZ CALO, *La musica en la Catedral de Santiago, Vol. V. La Edad Media* (La Coruña, Diputación Provincial de La Coruña, 1994).
**Review.** Daniel SAULNIER, *Études Grégoriennes*, 29 (2001), 189–90.

**11034.** James W. McKINNON, *The Advent Project. The Later Seventh–Century Creation of the Roman Mass Proper* (Berkeley: University of California Press, 2000).
**Review.** Joseph DYER, *Early Music History*, 20 (2001), 279–309.

**11035.** Miroslav MARTINJAK, *Gregorijansko pjevanje* [Gregorian Chant], Hrvatsko društvo crkvenih glazbenika, Institut za crkvenu glazbu 'Albe Vidaković' (Zagreb, 1997).

**11036.** Luisa NARDINI, *Le prosule del Proprium Missae nei manoscritti della Biblioteca Capitolare di Benevento*, University of Napoli 'Federico II', Italy, 1995.

**11037.** Luisa NARDINI, *Il repertorio neo–gregoriano del Proprium Missae in area beneventana*, doctoral dissertation, Università degli Studi di Roma 'Sapienza', 2001.

**11038.** Isobel Woods PREECE, *'Our awin Scottis use': Music in the Scottish Church up to 1603*, with additional contributions by Warwick EDWARDS and Gordon J. MUNRO, ed. Sally HARPER, Studies in the Music of Scotland (Glasgow, Aberdeen: The Universities of Glasgow and Aberdeen, 2000).
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**11039.** Gilberto PRESSACCO, *Monumenta Ecclesiae Aquileiensis Liturgica. Tropi, prosule e sequenze del messale aquileiese. Un primo censimento*, Pubblicazioni della Deputazione 23 (Udine: Deputazione di storia de Friuli, [1995]).

**11040.** Felice RAINOLDI, *Traditio canendi. Appunti per una storia dei riti cristiani cantati*, Bibliotheca 'Ephemerides Liturgicae' 106 (Rome: CLV-Edizioni Liturgiche, 2000).

**11041.** Daniel SAULNIER, *I modi gregoriani* (Solesmes: Abbaye Saint-Pierre, 2000). First edition see 8056 *Les modes grégoriens* (Solesmes, 1997).
**Review.** Giacomo BAROFFIO, *Rivista internazionale di musica sacra*, 22, 1 (2001), 363.

**11042.** Leandra SCAPPATICCI, *Iter Liturgicum Saonense. Frammenti latini liturgici in archivi e biblioteche di Savona, con un'appendice sui frammenti ebraici*, Tesi, Cremona, Università di Pavia – Scuola di paleografia e filologia musicale, 1999–2000.

**11043.** Frances Caroline STEYN, *Three Unknown Carthusian Liturgical Manuscripts with Music of the 14th to the 16th Centuries in the Grey Collection, South African Library, Cape Town*, 2 vols., Analecta Cartusiana 167 (Salzburg: Institut für Anglistik und Amerikanistik Universität Salzburg, 2000). Concerning ZA–Csa Grey 3c23, 4c7 and 6b3. 'The present study, directed by Professor D. J. Reid and Dr. R. B. Walton, was submitted to the Department of Musicology at the University of South Africa in November 1994 for the degree of Doctor of Musicology.'

**11044.** *Medioevo musicale – Music in the Middle Ages. Bollettino bibliografico della musica medievale – Mediaeval Music Bibliographical Bulletin*, III, Direttore: Clemente TERNI, (Florence: Società internazionale per lo studio de medioevo latino [S.I.S.M.E.L.], Edizioni del Galluzzo, 2000). See 9047 (I), 9048 (II).

**11045.** Elizabeth C. TEVIOTDALE, *The Stammheim Missal*, Getty Museum Studies on Art (Los Angeles: J. Paul Getty Museum, 2001). Concerning US–MAL 64.

**11046.** J. W. N. VALKESTIJN, *Het gregoriaans als bron van de Europese muziek: een onderzoek naar sporen van het gregoriaans in de ontwikkelingsgang van de muziek* (Heerhugowaard, 2000).
**Review.** Douwe Evert DIJKSTRA, *Tijdschrift voor Gregoriaans*, 26 (2001), 92–5.

**11047.** Rembert G. WEAKLAND, *The Office Antiphons of the Ambrosian Chant*. Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy at the Graduate School of Arts and Sciences, New York, Columbia University, 2000 (Edition Ann Arbor MI, UMI 2000).

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**11048.** Egon WELLESZ, Byzantinische Musik. Ein Vortrag, ed. Gerda WOLFRAM (Vienna: Verlag der Österreichische Akademie der Wissenschaften, 2000).
See also the Catalogue of the Exhibition *Egon Wellesz, Komponist, Byzantinist, Musikwissenschaftler*. Ausstellung, 30. März bis 5. Mai 2000, Aula der Österreichischen Akademie der Wissenschaften, Katalog (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2000):
**(a)** Johannes KODER, 'Byzanz, die byzantinische Musik und Egon Wellesz', 9–10. **(b)** 'Egon Wellesz, der Byzantinist', 26–43 [including 8 Facsimiles with musical notation].

## Congress reports

**11049.** *Heilige und Heiligenverehrung in Schlesien*. Verhandlungen des IX. Symposions in Würzburg vom 28. bis 30. Oktober 1991, ed. Joachim KÖHLER, Schlesische Forschungen. Veröffentlichungen des Gerhard–Möbius–Instituts für Schlesienforschung an der Universität Würzburg 7 (Sigmaringen: Jan Thorbecke Verlag, 1997):
**(a)** Rudolf WALTER, 'Gregorianische Choralgesänge zur Verehrung der hl. Hedwig', 69–112. Including 22 Facsimiles from PL–WRk 47, PL–WRk 48, PL–WRu I F 385, PL–WRu IV Q 175 and PL–WRu K 24.

**11050.** *Liturgie und Buchkunst der Zisterzienser im 12. Jahrhundert. Katalogisierung von Handschriften der Zisterzienserbibliotheken*, [Internationale Tagung, Stift Zwettl und Stift Heiligenkreuz, 21–24 April 1992], ed. Charlotte ZIEGLER, Scriptorum Ordinis Cisterciensium Monasterii BMV in Zwethl 5 (Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Vienna: Peter Lang, 2000):
**(a)** Réginald GRÉGOIRE, 'Il Ceremoniale Liturgico Cistercense nel Secolo XII', 71–81. **(b)** Walter LUDWIG, 'Una Regula Similibusque moribus. Die Zisterziensische Liturgiereform des 12. Jahrhunderts', 103–6, 3 plates. **(c)** Cristiano VEROLI, 'Novità e Tradizione nella Revisione musicale Bernardina', 125–43. **(d)** Chrysogonus WADDELL, 'A Methodology to Recover the Primitive Cistercian Antiphonary and Graduale', 145–8. **(e)** Charlotte ZIEGLER, 'Aspekte des spätromanischen Handschriftenbestandes der Stiftsbibliothek Zwettl', 149–85.

**11051.** *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, Proceedings of Symposium Wolfenbüttel, September 14–18, 1992, ed. Martin STAEHELIN, Quellenstudien zur Musik der Renaissance III, Wolfenbütteler Forschungen 83 (Wiesbaden: Harrassowitz Verlag, 1999):
**(a)** Barbara HAGGH, 'The First Printed Antiphoner of Cambrai Cathedral', 75–110. Concerning Antiphonale secundum usum Cameracensis ecclesie, Paris: Simon Vostre *c*. 1508–1518.

**11052.** *Un'abbazzia lombarda: Morimondo la sua storia e il suo messaggio*. Convegno celebrativo nel VII centenario del termine dei lavori della chiesa abbaziale 1296–

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1996, ed. Mauro LOI and others (Morimondo: Fondazione Abbatia sancte Marie de Morimundo, 1998):
**(a)** Mirella FERRARI, 'Lo scriptorium di Morimondo', 103–11.

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La biografia: **(a)** Antonio SAMARITANI, 'Contributi alla biografia di Guido a Pomposa e Arezzo', 111–29. Guido musicus: **(b)** Maria Teresa ROSA BAREZZANI, 'Guido d'Arezzo fra tradizione e innovazione', 133–49. **(c)** Angelo RUSCONI, 'Stile letterario e problemi di traduzione nell'opera di Guido d'Arezzo: alcuni esempi', 151–69. **(d)** Cesarino RUINI, 'Eredità di Guido nei teorici dei secoli XIII e XIV', 171–7. Libri liturgici e notazione musicale: **(e)** Giacomo BAROFFIO, 'Libri liturgici e notazione musicale. Nuovi approcci', 181–4. **(f)** Maria Incoronata COLANTUONO, 'Il Breviario pomposiano ms. Udine, Biblioteca Arcivescovile, 79', 185–200. **(g)** Alberto BRUNELLI, 'La notazione ravennate dei secolo XI e XII', 201–16. **(h)** Andrea GARAVAGLIA, 'Una nuova testimonianza di notazione ravennate a Cremona', 217–40. **(i)** Michele MANGANELLI, 'Il codice Conventi Soppressi 560 della Biblioteca Medicea Laurenziana di Firenze', 241–4. **(k)** Soo Jung KIM, 'Frammenti di Norcia: analisi della scrittura neumatica', 245–69.

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**(a)** Anton von EEUW, 'Die liturgischen Handschriften des Aachener Marienstifts', 13–30. **(b)** Eric RICE, 'Zur Musik und Musikpraxis für das Karlsfest im Aachener Dom', 45–55. **(c)** Katalog, 99–150.
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