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RISM in Slovenia in the Past Decade: Newly Catalogued Music Collections, Especially Early 17th-Century Choirbooks

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Abstract

Slovenian musicologists started to collaborate with RISM in the late 1950s by contributing data on early music prints, theoretical treatises, and opera libretti. From the 1960s, early music manuscripts to 1850 were recorded. By now, the RISM group from Slovenia has contributed approximately 2,900 records to the A/II RISM database. In the last 10 years a group of music collections from the coastal area of Slovenia were for the first time ordered, catalogued, and included in RISM (SI-Kš, Ko, Kp, PIž, PIm, and Im).

Among the latest sources to be catalogued for RISM are five well-preserved choirbooks that originated in Graz, copied around 1600, that are now preserved at the National and University Library in Ljubljana. Most of them were compiled by the Graz court singer Georg Kuglmann. During the first decades of the seventeenth century they came into possession of the then Prince-Bishop of Ljubljana, Tomaž Hren. They contain liturgical music (above all mass settings and Magnificats, but also litanies, hymns, Marian antiphons and psalms) by Italian and also Flemish composers active – at least for a while in their career – in the Catholic area of southern Germany. Hren's choirbooks have been the subject of some scholarly attention, though not yet in a detailed manner. Up to now this kind of repertoire – mensural polyphonic music – also has not been catalogued by the Slovenian RISM group. This paper will discuss some questions which arose by cataloguing the sources in question with the program Kallisto.

Slovenian musicology started to collaborate with RISM in the late 1950s, when François Lesure opened the lines of communication with the Head of the Music Collection of the National and University Library in Ljubljana. The result of these first Slovenian endeavours was the list of early music prints for the RISM A/I and B/I–II collections. Collaboration continued in the 1960s by providing records on theoretical treatises and later also opera

I would like to thank Metoda Kokole for her generous help and for providing the introduction.

librettos for the RISM B/VI series. In 1967 the work for RISM in Slovenia was taken over by Ivan Klemenčič and it intensified in the direction of cataloguing music manuscripts. By 1967 seven libraries and archives were included in the process of cataloguing. Up to 1980 about 1300 items were recorded in the traditional card index. With Klemenčič's change of job, the seat of the RISM group for Slovenia moved in the 1980s to the Institute of Musicology where the cataloguing of music manuscripts continued. From 1993 the records were transformed into a new computer program and new forces were engaged to work on manuscripts for the electronic A/II catalogue. The 2001 RISM A/II CD-ROM comprised approximately 900 items from Slovenia. The records included manuscripts coming from six locations in central Slovenia and Styria.

In the last 10 years the RISM group at the Institute of Musicology managed to increase the entries into the A/II RISM database by approximately 2000 new items. The collections of early music manuscripts from the Cathedral of Ljubljana, from the Franciscan monastery in Novo mesto and from the Chapter of Novo mesto were entirely catalogued for RISM. Within three research projects managed by the Institute of Musicology a group of not-well-known music collections from the coastal area of Slovenia were for the first time thoroughly checked and catalogued: the large collection of the Episcopal Archives of Koper, including the music from the Cathedral, the manuscripts kept at the Provincial Archives and at the Central Library of Srečko Vilhar, both in Koper, the collection of Parish Archives in Piran, the music archives of Minorite Monastery in Piran, and the music archives of the Church of St Mauro in Izola. Most of the manuscripts have already been included into the new online A/II database.

Table 1: Newly catalogued music collections

SI-Ls	Cathedral of Ljubljana
SI-Nf	Franciscan Monastery in Novo mesto
SI-Nk	Chapter of Novo mesto
SI-Kš	Episcopal Archives of Koper
SI-Kp	Provincial Archives of Koper
SI-Ko	Central Library of Srečko Vilhar, Koper
SI-PIž	Parish Archives of Piran
SI-PIm	Music Archives of Minorite Monastery, Piran
SI-Im	Music Archives of the Church of St Mauro, Izola

Most recently six very well-preserved large choirbooks that are now part of the Manuscript Collection at the National and University Library in Ljubljana have been catalogued for the RISM A/II series. Copied around 1600 or in the early 17th century, they share a common copyist and watermarks. They contain a large repertory of exclusively liturgical music – masses, *Magnificat* settings, litanies, psalms, hymns and Marian antiphons. From one of the choirbooks we know that the copying was done by the Graz Court bass singer Georg Kuglmann. They were indubitably intended for the needs of the Graz Court Chapel, the main musical establishment of Inner Austria. During the first decades of the 17th century they came into possession of Tomaž Hren, then Prince-Bishop of Ljubljana, the capital of the Inner Austrian Duchy of Carniola. That is why they are now known as Hren's choirbooks. From the former Episcopal archives in Gornji Grad they came in the late 18th century to the National and University Library, founded in 1774 as *Lyceal Bibliothek*.

Hren's choirbooks are of a large format, measuring c. 55 × 40 cm and containing from 40 to 591 folios. They are all written on quality paper, which has not been damaged by ink

corrosion, and thus all folios are perfectly legible and usable. The original covers are of leather over boards and have to some extent metal buckles and clasps still preserved.

The composers represented are for the most part either Italian or Flemish, active – at least for a while in their career – in the areas of Catholic southern Germany. Their names range from highly regarded sixteenth-century masters like Orlando di Lasso, Philippe de Monte and Giovanni Pierluigi da Palestrina to completely unknown *Kleinmeister* such as, for example, Bartholomeus Damitz, Hippolitus Lammaterus and Hieronimus de Sayve. One piece (*Magnificat sexti toni*) is by an unknown and unnamed composer. About half of the pieces were apparently copied from contemporary prints; however, some of the preserved works seem to be *unica*. As is evident already from the titles, many of the compositions were composed in parody technique that was at the time very popular for composing the Ordinary of the Mass and *Magnificat* settings.

The first choirbook ([Ms 339](#)) contains 13 *Magnificat* settings for 5 to 6 voices and 18 masses for 4 to 8 voices, all ordered according to the ascending number of voices. The second ([Ms 340](#)) contains 12 settings of the Ordinary of the Mass ordered according to the number of voices, from 8 to 4 voices. The third choirbook ([Ms 341](#)) contains 18 *Magnificat* settings and 18 masses, ordered in alternation, from 10 to 5 voices. The fourth choirbook ([Ms 342](#)) contains two 5-voice settings of the Ordinary of the Mass, one by Jacob Regnart and the other by Simone Gatto. The fifth choirbook ([Ms 343](#)) contains 38 psalms, 17 *Magnificat* settings, 31 hymns and 2 masses, for 8 to 14 voices. The last, sixth choirbook ([Ms 344](#)) contains litanies for two choirs (4- and 6-voiced) and Marian antiphons for 5 voices. It should be noted that some of the pieces are not fully preserved or have no textual underlay (the reason why scribe did not finish the work in its entirety is so far not quite clear).

Table 2: SI-Lnr Mss 339–344 (Hren's Choirbooks)

Ms 339	Varotto, Michele: <i>Magnificat primi toni</i> (a 5)
	Varotto, Michele: <i>Magnificat secundi toni</i> (a 5)
	Varotto, Michele: <i>Magnificat tertii toni</i> (a 5)
	Varotto, Michele: <i>Magnificat quarti toni</i> (a 5)
	Varotto, Michele: <i>Magnificat quinti toni</i> (a 5)
	Varotto, Michele: <i>Magnificat sexti toni</i> (a 5)
	Varotto, Michele: <i>Magnificat septimi toni</i> (a 5)
	Varotto, Michele: <i>Magnificat octavi toni</i> (a 5)
	Zweiller, Andreas: <i>Magnificat A la fontaine du pris</i> (a 6)
	Rovigo, Francesco: <i>Magnificat Benedicta es coelorum</i> (a 6)
	Rovigo, Francesco: <i>Magnificat Venus, Du und Dein Kind</i> (a 6)
	Sayve, Hieronimus de: <i>Magnificat Sù sù non più dormir</i> (a 6)
	Damitz, Bartholomeus: <i>Magnificat</i> (a 6)
	Leonardus, Theodorus: <i>Missa Magne pater Augustine</i> (a 4)
	Lasso, Orlando di: <i>Missa Laudate Dominum</i> (a 4)
	Kerle, Jacobus de: <i>Missa super Ut re mi fa sol la</i> (a 4)
	Padovano, Annibale: <i>Missa Domine a lingua dolosa</i> (a 5)
	Baccusi, Ippolito: <i>Missa Benedicta es</i> (a 5)
	Castileti, Joannes: <i>Missa Pastores quidnam vidistis</i> (a 5)

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- Palestrina, Giovanni Pierluigi da: *Missa L'homme armé* (a 5)
 Sayve, Lambert de: *Missa Lyrām lyrām pulset* (a 5)
 Monte, Philippe de: *Missa Emitte Domine* (a 5)
 Gatto, Simone: *Missa Aller mi fault* (a 5)
 Lammaterus, Hippolitus: *Missa Dulce me mori* (a 7)
 Asola, Giovanni Matteo: *Missa quinti toni* (a 8)
 Croce, Giovanni: *Missa La battaglia* (a 8)
 Antegnati, Costanzo: *Missa Nasce la pena mia* (a 8)
 Monte, Philippe de: *Missa Confitebor tibi Domine* (a 8)
 Flori, Giorgio: *Missa Un jour l'amant* (a 8)
 Lasso, Orlando di: *Missa Osculetur me* (a 8)
 Gaucquier, Alard du: *Missa sine nomine* (a 8)
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- Ms 340 Perini, Annibale: *Missa Benedicite omnia opera Domini* (a 8)
 Lasso, Orlando di: *Missa Vinum bonum* (a 8)
 Antegnati, Costanzo: *Missa Al'acqua sacra* (a 6)
 Spontone, Bartolomeo: *Missa Quanto in milli anni in ciel* (a 6)
 Monte, Philippe de: *Missa sine nomine* (a 6)
 Lasso, Orlando di: *Missa Ecce nunc benedicite* (a 6)
 Padovano, Annibale: *Missa Alla dolce ombra* (a 5)
 Gatto, Simone: *Missa Stabunt justi* (a 5)
 Monte, Philippe de: *Missa Mon coeur se recomande a vous* (a 5)
 Monte, Philippe de: *Missa Cara la vita mia* (a 5)
 Lasso, Orlando di: *Missa Venatorum* (a 4)
 Cleve, Johannes de: *Missa Vivre ne puis* (a 4)
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- Ms 341 Regnart, Jacob: *Missa Exultandi tempus est* (a 10)
 Lasso, Orlando di: *Magnificat septimi toni* (a 10)
 Baccusi, Ippolito: *Missa Laudate Dominum* (a 9)
 Colombani, Oratio: *Magnificat secundi toni* (a 9)
 Bianco, Pietro Antonio: *Missa Percussit Saul mille* (a 8)
 Bianco, Pietro Antonio: *Magnificat Percussit Saul mille* (a 8)
 Gatto, Simone: *Missa Andra la nave mia* (a 8)
 Stivori, Francesco: *Magnificat octavi toni* (a 8)
 Lasso, Orlando di: *Missa Deus in adjutorium* (a 6)
 Lasso, Orlando di: *Magnificat Deus in adjutorium* (a 6)
 Spontone, Bartolomeo: *Missa Nasce la pena mia* (a 6)
 Gatto, Simone: *Magnificat Domine Dominus noster* (a 6)
 Gaucquier, Alard du: *Missa Beati omnes* (a 6)
 Lasso, Orlando di: *Magnificat Amor ecco collei* (a 6)
 Handl, Jacobus: *Missa Elisabeth Zachariae* (a 6)
 Herner, Georgius: *Magnificat* (a 6)
 Antegnati, Costanzo: *Missa Al'acqua sacra* (a 6)
 Zweiller, Andreas: *Magnificat A la fontaine du pris* (a 6)
 Gabrieli, Andrea: *Missa Pater peccavi* (a 6)
 Rovigo, Francesco: *Magnificat Benedicta es coelorum* (a 6)
 Isnardi, Paolo: *Missa Sancte Joannes* (a 5)
 Varotto, Michele: *Magnificat tertii toni* (a 5)
 Vaet, Jacobus: *Missa quotlibetica* (a 5)
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	Porta, Costanzo: <i>Magnificat secundi toni (a 5)</i>
	Merulo, Claudio: <i>Missa Oncques amour (a 5)</i>
	Heinrich, Bartholomeus: <i>Magnificat quinti toni (a 5)</i>
	Gosswin, Antonius: <i>Missa Invidiosa amor (a 5)</i>
	Anonymous: <i>Magnificat sexti toni (a 5)</i>
	Flori, Giovanni: <i>Missa Nisi Dominus aedificaverit domum (a 5)</i>
	Padovano, Annibale: <i>Magnificat quinti toni (a 5)</i>
	Sayve, Lambert de: <i>Missa Lyram lyram pulset (a 5)</i>
	Gatto, Simone: <i>Magnificat primi toni (a 5)</i>
	Monte, Philippe de: <i>Missa Mon coeur se recomande a vous (a 5)</i>
	Lasso, Orlando di: <i>Magnificat Anchor che col partire (a 5)</i>
	Vento, Ivo de: <i>Missa Surrexit pastor bonus (a 5)</i>
	Gigli da Imola, Giulio: <i>Magnificat Piango ed io sospiro amore (a 5)</i>

Ms 342	Regnart, Jacob: <i>Missa Fit porta Christi pervia (a 5)</i>
	Gatto, Simone: <i>Missa Scarco di doglia (a 5)</i>

Ms 343	Belli, Giulio: <i>Deus in adjutorium (a 8)</i>
	Belli, Giulio: <i>Dixit Dominus (a 8)</i>
	Belli, Giulio: <i>Confitebor (a 8)</i>
	Belli, Giulio: <i>Beatus vir (a 8)</i>
	Belli, Giulio: <i>Laudate pueri (a 8)</i>
	Belli, Giulio: <i>Laudate Dominum (a 8)</i>
	Belli, Giulio: <i>In exitu Israel (a 8)</i>
	Belli, Giulio: <i>Laetatus sum (a 8)</i>
	Belli, Giulio: <i>Nisi Dominus (a 8)</i>
	Belli, Giulio: <i>Lauda Jerusalem (a 8)</i>
	Belli, Giulio: <i>Credidi (a 8)</i>
	Belli, Giulio: <i>In convertendo (a 8)</i>
	Belli, Giulio: <i>Domine probasti (a 8)</i>
	Belli, Giulio: <i>De profundis (a 8)</i>
	Belli, Giulio: <i>Memento (a 8)</i>
	Belli, Giulio: <i>Beati omnes (a 8)</i>
	Belli, Giulio: <i>Confitebor (a 8)</i>
	Spontone, Bartolomeo: <i>Dixit Dominus (a 8)</i>
	Spontone, Bartolomeo: <i>Confitebor tibi Domine (a 8)</i>
	Spontone, Bartolomeo: <i>Beatus vir (a 8)</i>
	Feliciani, Andrea: <i>Laudate pueri (a 8)</i>
	Feliciani, Andrea: <i>Laudate Dominum (a 8)</i>
	Cortellini, Camillo: <i>Dixit Dominus (a 8)</i>
	Cortellini, Camillo: <i>Confitebor tibi Domine (a 8)</i>
	Cortellini, Camillo: <i>Beatus vir qui timet Dominum (a 8)</i>
	Cortellini, Camillo: <i>Laudate pueri Dominum (a 8)</i>
	Cortellini, Camillo: <i>Laudate Dominum omnes gentes (a 8)</i>
	Cortellini, Camillo: <i>In exitu Israel de Aegypto (a 8)</i>
	Cortellini, Camillo: <i>Laetatus sum (a 8)</i>
	Cortellini, Camillo: <i>Nisi Dominus (a 8)</i>
	Cortellini, Camillo: <i>Lauda Jerusalem Dominum (a 8)</i>
	Cortellini, Camillo: <i>Credidi propter quod locutus sum (a 8)</i>

Cortellini, Camillo: *In convertendo Dominus* (a 8)
 Cortellini, Camillo: *Domine probasti me* (a 8)
 Cortellini, Camillo: *Beati omnes, qui timent Dominum* (a 8)
 Cortellini, Camillo: *De profundis* (a 8)
 Cortellini, Camillo: *Memento Domine David* (a 8)
 Cortellini, Camillo: *Confitebor tibi Domine* (a 8)
 Gabrieli, Giovanni: *Magnificat* (a 8)
 Merulo, Claudio: *Magnificat primi toni* (a 8)
 Merulo, Claudio: *Magnificat quinti toni* (a 8)
 Merulo, Claudio: *Magnificat sexti toni* (a 8)
 Stivori, Francesco: *Magnificat primi toni* (a 8)
 Stivori, Francesco: *Magnificat* (a 8)
 Lasso, Orlando di: *Magnificat sexti toni* (a 8)
 Sayve, Lambert de: *Magnificat secundi toni* (a 8)
 Pacelli, Asprilio: *Magnificat* (a 8)
 Cantone, Serafino: *Magnificat quarti toni* (a 8)
 Marenzio, Luca: *Magnificat* (a 8)
 Praetorius, Michael: *Magnificat* (a 8)
 Molinaro, Simone: *Magnificat* (a 8)
 Cortellini, Camillo: *Magnificat octavi toni* (a 8)
 Massaino, Tiburzio: *Magnificat quarti toni* (a 8)
 Colombani, Oratio: *Magnificat secundi toni* (a 9)
 Sartorius, Paul: *Magnificat decem vocum* (a 10)
 Stivori, Francesco: *Conditor alme siderum* (a 8)
 Stivori, Francesco: *Christe redemptor omnium* (a 8)
 Stivori, Francesco: *Salvete flores martyrum* (a 8)
 Stivori, Francesco: *Hostis Herodes impie* (a 8)
 Stivori, Francesco: *Lucis creator optime* (a 8)
 Stivori, Francesco: *Ad preces nostras* (a 8)
 Stivori, Francesco: *Vexilla regis prodeunt*
 Stivori, Francesco: *Ad coenam agni providi*
 Stivori, Francesco: *Jesu nostra redemptio* (a 8)
 Stivori, Francesco: *Veni creator spiritus* (a 8)
 Stivori, Francesco: *O lux beata trinitas*
 Stivori, Francesco: *Pange lingua gloriosi* (a 8)
 Stivori, Francesco: *Quodcunque vinclis* (a 8)
 Stivori, Francesco: *Doctor egregie* (a 8)
 Stivori, Francesco: *Ave maris stella* (a 8)
 Stivori, Francesco: *Ut queant laxiis resonare fibris*
 Stivori, Francesco: *Aurea luce*
 Stivori, Francesco: *Lauda mater Ecclesia*
 Stivori, Francesco: *Petrus beatus* (a 8)
 Stivori, Francesco: *Quicumque Christum quaeritis*
 Stivori, Francesco: *Tibi, Christe, splendor Patris*
 Stivori, Francesco: *Christe redemptor omnium* (a 8)
 Stivori, Francesco: *Exultet coelum laudibus* (a 8)
 Stivori, Francesco: *Tristes erant apostoli*

	Stivori, Francesco: <i>Deus tuorum militum</i> (a 8)
	Stivori, Francesco: <i>Sanctorum meritis</i>
	Stivori, Francesco: <i>Rex gloriose martyrum</i>
	Stivori, Francesco: <i>Iste confessor</i> (a 8)
	Stivori, Francesco: <i>Jesu corona virginum</i> (a 8)
	Stivori, Francesco: <i>Huius obtentu</i> (a 8)
	Stivori, Francesco: <i>Urbs beata Jerusalem</i> (a 8)
	Lappi, Pietro: <i>Missa Jubilate Deo</i> (a 8)
	Sayve, Lambert de: <i>Missa Exaudi Deus</i> (a 14)

Ms 344	Bianco, Pietro Antonio: <i>Litaniae Spiritus Sancti</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Nominis Jesu</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Sacrosanctae Eucharistiae</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae Sanguinis Domini</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae deipare virginis Mariae</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Dominico</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Lunae</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Martis</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Mercurii</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Iovis</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Veneris</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae Beatae Virginis Mariae pro die Sabbathi</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Sancto Michaele</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Angelis</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Apostolis</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Martyribus</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Confessoribus</i> (a 4 & a 6)
	Bianco, Pietro Antonio: <i>Litaniae de Virginibus</i> (a 4 & a 6)
	Gatto, Simone: <i>Litaniae de Omnibus Sanctis</i> (a 4 & a 6)
	Rovigo, Francesco: <i>Litaniae pro uno defuncto</i> (a 4 & a 6)
	Rovigo, Francesco: <i>Litaniae pro fidelibus defunctis</i> (a 4 & a 6)
	Vecchi, Orfeo: <i>Alma Redemptoris Mater</i> (a 5)
	Vecchi, Orfeo: <i>Ave Regina coelorum</i> (a 5)
	Bianco, Pietro Antonio: <i>Ave Regina coelorum</i> (a 5)
	Vecchi, Orfeo: <i>Regina coeli laetare</i> (a 5)
	Vecchi, Orfeo: <i>Salve Regina</i> (a 5)

Hren's choirbooks have already been subjected to some scholarly attention, especially by Edo Škulj, the author of the monograph on these choirbooks. The contents of these books were recently reviewed by Metoda Kokole and it turned out that two of the composers were incorrectly recorded and treated as completely unknown (Castileti instead of Lastileti and Gosuvinus instead of Goluvinus). Furthermore, two other composers, Giulio Gigli and Theodorus Leonardus – treated by Škulj as known uniquely from these choirbooks – are actually not altogether unknown and are represented in other sources as well. The major part of Škulj's monograph is a catalogue of compositions included in Hren's choirbooks. Entries of works copied from contemporary prints have additional information from the RISM A/I

series (titles of prints, publication facts and location of the preserved specimens), but not all information is correct so the book needs to be used with caution.

The cataloguing of compositions from these choirbooks for RISM introduced situations that were not present while cataloguing church materials from the late seventeenth to mid-nineteenth century. It requires different expertise in gathering information to be included into the database with the program Kallisto. Knowledge of reading textual script from the period in question is needed. Vital to the cataloguing is also the ability to read white mensural notation with its peculiarities such as the mensuration system, ligatures, coloration, proportions, etc. (it is unfortunately not entirely possible to enter the music incipit in mensural notation), and as well as being familiar with the system of modes. Then, the ability to identify the watermarks would probably make it easier to date the manuscripts. An interesting aspect is the fact that most of the masses and *Magnificat* settings were composed using parody technique and not all of the models have been fully identified yet. It therefore seems vital to identify the model compositions and thus dating for different, also earlier, times.

Hren's choirbooks and their contents are presently being subjected to thorough investigation and analysis that will undoubtedly, when completed, also enrich the present data in various RISM databases. More new findings are expected to arise, especially with regard to models for the already-mentioned parody compositions. Thorough cataloguing of such compositions, also including as much information on model compositions as possible, could by all means be useful for further research by scholars interested in late Renaissance music practice in this part of Europe, and also for further repertoire studies.

Before I close my short presentation let me mention also another useful option that is now offered in RISM databases, namely linking with images, that is digital copies of the original materials. In the case of Hren's choirbooks the facsimiles are soon expected to be available on the web library called the Digital Library of Slovenia (dLib.si), managed by the National and University Library in Ljubljana. In this way the content of the manuscripts will be fully accessible to all possible users, musicologists for further research, as well as any other interested individuals. Combined with information provided in the now fortunately freely-accessible RISM catalogue, the source will have a better chance of finally being completely researched and having all models explained.

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