

Introduction

1.1 The present catalogue represents the work of many years with the intent to make known and therefore more accessible the vast repertoire (comprising approximately 2000 sources) of music for the Office, Holy Week and the Mass published in Italy from 1516 to the cessation of the printing of such repertoire in the latter part of the eighteenth century. Even by the end of the first quarter of the *Settecento*, Italian prints of sacred music were quite rare. The only prints we have excluded are those of Ottaviano Petrucci, which have already been thoroughly catalogued by Stanley Boorman (*Ottaviano Petrucci: Catalogue Raisonné*, Oxford University Press, 2006).

1.2 Our principal focus has been on the repertoire itself and the verbal information contained in each print. Certain aspects of this information, as explained below, are represented as diplomatically as possible as they appear in the original prints. Of necessity, other information is conflated from the various part-books and cannot be represented diplomatically. It has not been our intention to create a bibliography in the strict sense of the word, where all bibliographical details of a print are recorded. These details are almost endless, and in part-books, impossibly complex to record for such a large number of prints. Instead, we have concentrated on those aspects of each print that we think will be of greatest use and benefit to musicologists and performers in becoming acquainted with and studying any of the music contained in this repertoire. Scholars interested in certain bibliographical details of a print not recorded in this catalogue will need to examine it themselves; our purpose is to make known the existence of these prints and provide the information that is published in the print.

1.3 We dedicate this catalogue to the memory of Sergio Paganelli, for many years director and librarian of the former Civico Museo Bibliografico Musicale in Bologna, Italy (now the Museo Internazionale e Biblioteca della Musica di Bologna), without whose encouragement and extraordinary assistance this project would never have gone beyond its initial conception. Also extraordinarily helpful have been two successors to Paganelli at the Museo Internazionale e Biblioteca della Musica, the late Giorgio Piombini and the present librarian, Alfredo Vitolo, as well as the consistently helpful and courteous staff of the library. We have also received assistance from a long list of librarians and colleagues, without whom a myriad of details as well as a number of prints could not have been completed for this catalogue. We are honored to recognize them in alphabetical order, with sincere regrets to anyone whose name, over the course of more than thirty years, we have forgotten or neglected to include:

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