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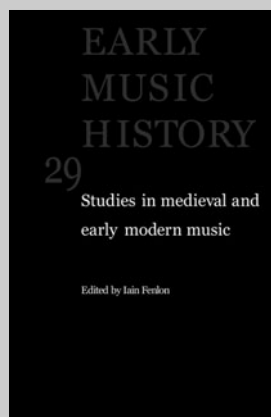
JOURNALS

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Editor

Iain Fenlon, *King's College, Cambridge, UK*

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Dates should be on the following model: c. 1740, 1840s, 5 February 1943. References should be to: Act I scene 2, op. 1 no. 2 in E major, Ex. 12 and Exx. 12–14, Fig. 3 and Figs. 6–9, motif(s) and leitmotif(s). For precise identification of pitch, use this system.



Sample footnotes (do not abbreviate journal titles):

¹ John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.

² Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.

³ Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

⁴ Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.

⁵ Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.

⁶ Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.

⁷ K. T. Rohrer, "'The Energy of English Words': A Linguistic Approach to Henry Purcell's Method of Setting Texts", Ph.D. diss. (Princeton University, 1980), 33.

⁸ Rohrer, 249n3.

⁹ Whenham, *Monteverdi: 'Orfeo'*, 57.

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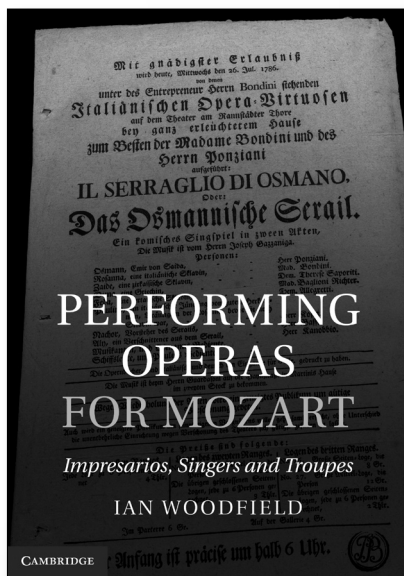
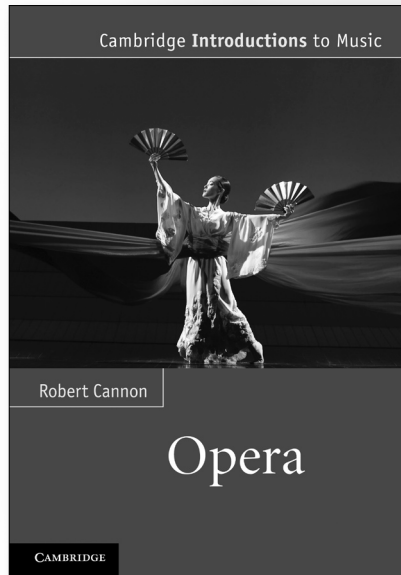
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