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Béla Bartók, His Life in Pictures and Documents. Budapest: Corvina, 1981. With a biography as well as 420 pictures & documents; also in German, Hungarian, Japanese and Russian.

Hódolat Bartóknak és Kodálynak (Devotion to Bartók and Kodály, essays in Hungarian). Budapest: Püski, 1992.

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“Coccia, Maria Rosa,” entry in *The New Grove Dictionary of Music and Musicians*, 2nd edition. London: Macmillan, 2001.

“Patronage,” “Motown,” and “Barbershop/Beautyshop Quartets,” entries in *Women and Music in America Since 1900: An Encyclopedia*. Westport, Conn.: Greenwood Press, 2002.

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“*Semiramide* by Gioachino Rossini.” *Edizione critica delle opere di Gioachino Rossini*, Series I, Vol. 23, Philip Gossett and Alberto Zedda, ed. Pesaro: Fondazione Rossini, 2001.

“*La gazetta* by Gioachino Rossini.” *Edizione critica delle opere di Gioachino Rossini*, Series I, Vol. 18, Philip Gossett and Fabrizio Scipioni, ed. Pesaro: Fondazione Rossini, 2002.

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Additional writings of Rena Charnin Mueller include:

"The Liszt Songs," in *The Cambridge Companion to the Song*, ed. James Parsons (in press; January 2004)

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Samuel Wesley: The Man and his Music. Woodbridge: Boydell Press, 2003.

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"The London Roman Catholic Embassy Chapels and their Music in the Eighteenth and early Nineteenth Centuries," *Music in Eighteenth Century England*, David Wyn Jones, ed. Aldershot: Ashgate, 2000. 101-18

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“Herrmann’s ‘Black and White’ Music for Hitchcock’s Psycho,” *Filmmusic Notebook*. v. 1, nos.1-2, 1974.

“An Examination of Leith Stevens’ Use of Jazz in The Wild One.” *Filmmusic Notebook*. v. 2, nos. 2-3, 1976.

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Mendelssohn: A Life in Music. New York: Oxford University Press, 2003.

Mendelssohn: "The Hebrides" and Other Overtures Cambridge: Cambridge University Press, 1993.

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The Birth of the Orchestra – History of an Institution, 1650-1815, John Spitzer and Neal Zaslaw. Oxford: University Press, 2003.

Mozart's Symphonies – Context, Performance Practice, Reception. Oxford: Clarendon Press, 1991.

“Mozart as a Working Stiff,” *On Mozart*, ed. James M. Morris. New York: Cambridge University Press, 1994. 102-112.

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