



1 Mass for Three Voices

KYRIE ELEISON

William Byrd
Edited by Philip Brett

Score for Kyrie Eleison, featuring three voices: CANTUS, TENOR, and BASSUS. The music is in G major (one flat) and 4/4 time. The lyrics are: Ky - ri - e e - lei - son. Chri - ste e - lei - son. Ky - ri - e e - lei - son.

CANTUS
TENOR
BASSUS

GLORIA IN EXCELSIS

Score for Gloria in Excelsis, featuring three voices: CANTUS, TENOR, and BASSUS. The music is in G major (one flat) and 4/4 time. The lyrics are: Et in ter - ra pax, ho - mi - ni - bus.

CANTUS
TENOR
BASSUS

Prefatory Staves: C (B) 1-3, 5, 2-8: Kyrielel-son (Ba) II 4, 3-5, 1: -lel^{son} (A) Gloria 2 I & III: terra (A) (in I only, Ba)
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Mass For Three Voices

K Morrison



Mass For Three Voices:

Mass for three voices William Byrd,1922 **Mass for Three Voices** William Byrd, **Mass for Three Voices (sound Recording)** William Byrd,1972 *Mass for Three Voices* William Byrd,1588 **Mass** ,1866

Mass for three voices William (Komponist) Byrd,1967 **The Gentleman's Magazine** ,1844 **The Gentleman's Magazine: Or, Monthly Intelligencer** Edward Cave,1844 **The Gentleman's Magazine, and Historical Chronicle, for the Year ...** ,1844 **The Musical World** ,1838 **The Metropolitan Catholic Almanac, and Laity's Directory, for the Year of Our Lord ...** ,1859 **A Performer's Guide to Medieval Music** Ross W. Duffin,2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music **Battersby's Registry for the whole world, with the complete ordo, or Catholic directory, Almanac and Registry, for...** W. J. Battersby,1851 **Gentleman's Magazine, Or Monthly Intelligencer** Sylvanus Urban (pseud. van Edward Cave.),1844 [The metropolitan catholic almanac and Laity's directory](#) ,1861 **Early Music History** Iain Fenlon,2009-03-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society The office of the cantor in early Western monastic rules and customaries a preliminary investigation Montecassino and the Old Beneventan chant and Music and ceremonial in the Low Countries Philip the fair and the Order of the Golden Fleece **Medieval France** William W. Kibler,1995 Arranged alphabetically with a brief introduction that clearly defines the scope and purpose of the book Illustrations include maps B W photographs genealogical tables and lists of architectural terms **Music at the Aragonese Court of Naples** Allan W. Atlas,2008-10-30 This book deals with various aspects of musical life at the Aragonese court of Naples from its establishment in 1442 to its demise in the opening years of the sixteenth century An opening chapter gives a general historical cultural background of the court The author then discusses the royal chapel and its most important members as well as other important musicians who were in Naples but who had no known ties with the court in an official sense He goes on to describe the various types of secular music at the court and the music manuscripts compiled in and around Naples The importance of the book lies in its attempt to synthesize all that is known about music at Naples both from discovered archival sources and from the scholarly literature of specialized studies The second part of the book contains a collection of 18 pieces edited from Neapolitan manuscripts which illustrate the earlier chapter on the repertory *John Taverner* Hugh Benham,2017-07-05 John Taverner was the leading composer of

church music under Henry VIII His contributions to the mass and votive antiphon are varied distinguished and sometimes innovative he has left more important settings for the office than any of his predecessors and even a little secular music survives Hugh Benham editor of Taverner s complete works for Early English Church Music now provides the first full length study of the composer for over twenty years He places the music in context with the help of biographical information discussion of Taverner s place in society and explanation of how each piece was used in the pre Reformation church services He investigates the musical language of Taverner s predecessors as background for a fresh examination and appraisal of the music in the course of which he traces similarities with the work of younger composers Issues confronting the performer are considered and the music is also approached from the listener s point of view initially through close analytical inspection of the celebrated votive antiphon Gaude plurimum The Complete Catalogue of Music Published by Novello, Ewer and Co
,1890

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