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Vivace

The first system of the musical score, featuring a treble and bass staff. The treble staff begins with a *p marcato* dynamic and a *cres.* marking. The bass staff also includes a *cres.* marking. The music is in a 2/4 time signature and consists of several measures of rapid sixteenth-note passages.

The second system of the musical score, continuing the treble and bass staves. It maintains the same musical style and dynamics as the first system, with rapid sixteenth-note passages and a *f* dynamic marking in the treble staff.

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Selections From Bologna Civico Museo Bibliografico Musicalems Q19

Jeffrey Kurtzman



Selections From Bologna Civico Museo Bibliografico Musicalems Q19:

Early Musical Borrowing Honey Meconi, 2004-03-01 A timely addition to Routledge's Criticism and Analysis of Early Music series this collection of essays examines the common compositional practice of borrowing or imitation in fifteenth and sixteenth century music addressing how and why borrowing was used the significance of borrowing the techniques of borrowing and its recognizable features The book provides a broad overview of this common practice and sheds light on previously unexplored aspects of early musical borrowing It functions as both an introduction to the subject as well as a guide for further research The contributors all highly regarded in their field offer new insights that will change the way we view borrowing

Antoine Busnoys Paula Marie Higgins, 1999 This volume brings together twenty original essays by distinguished scholars of late medieval music on the life works and cultural context of the composer Antoine Busnoys c 1430 1492 musician to Charles the Bold Duke of Burgundy and one of the most celebrated composers of the fifteenth century The essays present the results of much new research on music ceremony and ritual in the late Middle Ages intertextual contextual and hermeneutic approaches to the music of Busnoys and his contemporaries methods for assessing issues of authorship and anonymity readings of theorists on compositional procedures and the performance of fifteenth century music and assessments of Busnoys's legacy to the musical culture of the late Middle Ages Particularly noteworthy are the studies providing new light on the origins of L'homme armé mass tradition unpublished documents on Busnoys's activity in churches in Poitiers and Brussels previously unidentified liturgical sources for his plainchant cantus firmi and studies and complete editions of several anonymous works newly attributed to Busnoys These widely ranging essays offer a wealth of novel approaches to the study of musical culture in the late Middle Ages that is of interest not only to medievalists but to students of all fields of music historical inquiry

Studies in the Performance of Late Medieval Music Stanley Boorman, 2008-10-30 This volume presents a series of important essays on some of the problems involved in attempting to perform music of the late Middle Ages

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

Giovanni Pierluigi da Palestrina Clara Marvin, 2013-10-15 First Published in 2002 This guide introduces students and scholars to the literature on Palestrina as well as the complicated history of the publication of his works This bibliography is divided into four primary sections historical background on musical social and cultural life biographical literature studies of sources music and style and reception history They are divided roughly into the periods dating from Palestrina's lifetime to about 1750 from about 1750 to about 1914 from 1914 to the present This title

also contains historical research on performance conditions and practices as they would have applied in Palestrina's time

Antonio Gardano, Venetian Music Printer, 1538-1569 Mary Lewis, 2013-10-18 Antonio Gardano's publications are among the most important sources of sixteenth century music This final volume in Mary Lewis's three volume set completes the catalogue of Antonio Gardano's publications covering the years 1560-1569 **Secular Renaissance Music** Sean

Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices: courtly love songs, music for civic festivities, instrumental music, entertainments provided by minstrels, the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts, examining their historical and stylistic contexts, their transmission in written and printed sources, questions of performance and composers' approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions **Heinrich Schenker**, 1978

Originally published in 1966, the *Reeseschrift* remains one of the most significant collections of musicological writings ever assembled Its fifty-six essays, written by some of the greatest scholars of our time, range chronologically from antiquity to the 17th century and geographically from Byzantium to the British Isles They deal with questions of history, style, form, texture, notation and performance practice **Authorship and Attribution in Western Art Music** John Spitzer, 1983 *Music*

Printing in Renaissance Venice Jane A. Bernstein, 1998-10-29 Venetian music print culture of the mid sixteenth century is presented here through a study of the Scotto press, one of the foremost dynastic music publishers of the Renaissance For over a century the house of Scotto played a pivotal role in the international book trade, publishing in a variety of fields including philosophy, medicine, religion and music This book examines the mercantile activities of the firm through both a historical study which illuminates the wide world of the Venetian music printing industry and a catalog which details the music editions brought out by the firm during its most productive period A valuable reference work, this book not only enhances our understanding of the socioeconomic and cultural history of Renaissance Venice, it also helps to preserve our knowledge of a vast musical repertory *Music and Patronage in Sixteenth-Century Mantua: Volume 1* Iain

Fenlon, 2008-10-30 Viewed traditionally the history of sixteenth century Mantuan music is almost a catalogue of some of the most distinguished composers of the age, from Tromboncino and Cara via Jacquet of Mantua to Wert, Palestrina, Marenzio, Pallavicino, Gastoldi, Rossi and Monteverdi The remarkable achievements of composers under Gonzaga patronage, practically synonymous with Mantuan patronage during this period, are treated here in their social context The arguments proceed not just from the music itself but from detailed examination of archival sources from which Dr Fenlon reconstructs employment patterns and describes the social structure and institutional life of the city The aim of the book is to show how the patterns of patronage and music and musicians reflect and illuminate the temperaments and prime preoccupations of successive rulers

The book contains a substantial appendix of unpublished archival documents a small proportion only of the scholarly and comparative sources on which the study is based The Instrumental Consort Repertory of the Late Fifteenth Century Jon Banks, 2019-10-23 Though individual pieces from the late fifteenth century are widely accepted as being written for instruments rather than voices they are traditionally considered as exceptions within the context of a mainstream of vocal polyphony After a rigorous examination of the criteria by which music of this period may be judged to be instrumental Dr Jon Banks isolates all such pieces and establishes them as an explicit genre alongside the more commonly recognized vocal forms of the period The distribution of these pieces in the manuscript and early printed sources of the time demonstrate how central instrumental consorts were to musical experience in Italy at this time Banks also explores the social background to Italian music making and particularly the changing status of instrumentalists with respect to other musicians Convincing evidence is put forward in particular for the lute ensemble to be a likely performance context for many of the surviving sources The book is not intended to be a prescriptive account for the role of instruments in late medieval music but instead restores an impressive but largely overlooked consort repertory to its rightful place in the history of music Music Theory and the Exploration of the Past Christopher Hatch, David W. Bernstein, 1993 In recent decades increased specialization has sharply separated music theory from historical musicology Music Theory and the Exploration of the Past brings together a group of essays written by theorists and musicologists that seek to bridge this gap This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship In nineteen essays dealing with musical theories from the twelfth to the twentieth century two recurring themes emerge One is the need to understand the historical circumstances of the writing and reception of theory a humanistic approach that gives theory a place within social and intellectual history The other is the advantages of applying contemporaneous theory to the music of a given period thus linking theory to the history of musical styles and structures The periods given principal attention in these essays are the Renaissance the years around 1800 and the twentieth century Abundantly illustrated with musical examples Music Theory and the Exploration of the Past offers models of new practical applications of theory to the analysis of music At the same time it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art *Counterpoint, Composition and Musica Ficta* Margaret Bent, 2013-10-28 Musica ficta is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years along with an extensive author's introduction discussing the current state of scholarship and responding to critics Also includes 25 musical examples **Antonio Gardano, Venetian Music Printer, 1538-1569** Mary Lewis, 1997-10-01 Antonio Gardano's publications are among the most important sources of 16th century music The second volume describes the output of this leading Italian music press in its cultural bibliographical and musical context The first part of the book consists of an

overview of Gardano's repertory from the fifties and the cultural and musical milieu in which he worked. It includes discussions of the continuing popularity of his earlier repertory, the music of the younger generation introduced in the fifties, the music of the composers around San Marco and genres such as the multi-movement madrigal, the canzoni villanesche, instrumental works and new anthologies. Also discussed are the dating of some undated editions, unconfirmed and doubtful prints and ordering within the editions. A chapter on binder's copies describes groups of editions bound together by their early owners and serves as a valuable index to the tastes of the collectors. The catalog section covers all Gardano's known publications of the fifties and provides full titles, bibliographical information, contents with concordant sources for each piece and locations of individual copies with notes on their bindings, owners' marks, annotations and other significant characteristics. The catalog is indexed by composer, first line and short title and includes a list of primary and secondary sources consulted.

Music for Viola Bastarda Jason Paras, 1986-04-22. The term *viola bastarda* refers to both an instrument and a style of playing that is one of the crowning achievements of musical mannerism. The Italian repertory for the solo *viola da gamba* in the 16th and early 17th centuries was largely music played *alla bastarda*, an art of performance in which a polyphonic composition is transformed into a single melodic line derived from the original parts and spanning their ranges. Jason Paras has traced the development of the *viola bastarda* and has assembled and transcribed 46 pieces in this genre. The music in his collection is a rich and fascinating repertory that is rarely heard today. This anthology is an invitation to present-day players to recreate the improvisation practice of the 16th and 17th centuries in ways not fully disclosed by ornamentation manuals of that time.

Complete sonatas for violoncello and basso continuo Antonio Maria Bononcini, 1996-01-01 **Three violin concertos** Maddalena Laura Lombardini Sirmen, 1991-01-01 **The Italian Madrigal in the Early Sixteenth Century** Iain Fenlon, James Haar, 1988. This 1988 book examines the genesis and dissemination of the Italian madrigal in its formative stages. Iain Fenlon and James Haar have analysed this vast repertoire as it is found in manuscript and print, offering information concerning the date and provenance of many fundamental sources together with a view of the subject which differs radically from previous treatments. Their study is divided into two parts. The first covers the rise and early cultivation of the madrigal chiefly in Florence and Rome. The second contains a detailed descriptive inventory of all known manuscripts and printed editions, finishing with lists of contents and concordances in each case. This important study will serve those with an interest in Renaissance music and the changing cultural ambience of early sixteenth-century Florence and Rome.

Studies in Sixteenth- and Seventeenth-Century Italian Sacred Music Jeffrey Kurtzman, 2024-10-28. Although he is often identified as a Monteverdi scholar, *Approaches to Monteverdi: Aesthetic, Psychological, Analytical and Historical Studies*, published in the Variorum series in 2013, the majority of Jeffrey Kurtzman's work has focused on other sixteenth and seventeenth-century Italian sacred music. Organized into three sections, part one begins with a chapter on the Monteverdi Mass and Vespers of 1610, which spotlights the other major work in Monteverdi's first prominent sacred print, the Missa in

illo tempore followed by examples of Kurtzman's work on the sacred music of other composers such as Giovanni Francesco Capello and Palestrina. The section concludes with a piece on polyphonic psalm structures in seventeenth century Italian Office music. Part two includes pieces which explore the relationship between the standard clef set, the high clef set, specific Magnificat tones and sounding pitch in the Magnificats of Roman composers, the issue of polyphonic psalm antiphons and the question of vocal and instrumental substitutes for plainchant antiphons in the Vespers service and the use of instruments in the performance of sacred music demonstrating that the concertato style of the seventeenth century had its origins in the practice of substituting instruments for voices and doubling voices with instruments thereby introducing multifaceted possibilities for varying sonorities through the course of a composition. Part 3 contains two articles: the first surveying various styles in the Office repertoire of the seventeenth century based on the approximately 1500 prints of Italian Office music in Kurtzman's and Anne Schnobelen's catalogue of Mass Office and Holy Week Music Printed in Italy 1516-1770. The second article, published for the first time in this volume, assesses the impact on Italian liturgical music of the Catholic reform of the second half of the sixteenth century.

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