



Lorenzo Allegri

Il primo libro delle musiche
(Venice, 1618)

Edited by
Andrew Dell'Antonio

Italian Instrumental Music of the Sixteenth and Seventeenth Centuries

Lorenzo Allegri Il Primo Libro Delle Musiche Venice 1618

Thomas Griffiths



Lorenzo Allegri Il Primo Libro Delle Musiche Venice 1618:

Lorenzo Allegri Andrew Dell'Antonio, 2014-06-03 First Published in 1995 *Il primo libro delle musiche Venice 1618* *The Performance of Italian Basso Continuo* Giulia Nuti, 2017-07-05 Basso continuo accompaniment calls upon a complex tapestry of harmonic rhythmic compositional analytical and improvisational skills The evolving knowledge that underpinned the performance of basso continuo was built up and transmitted from the late 1500s to the second half of the eighteenth century when changes in instruments together with the assertion of control by composers over their works brought about its demise By tracing the development of basso continuo over time and across the regions of Italy where differing practices emerged Giulia Nuti accesses this body of musical usage Sources include the music itself introductions and specific instructions and requirements in song books and operas contemporary accounts of performances and in the later period of basso continuo description and instruction offered in theoretical treatises Changes in instruments and instrumental usage and the resulting sounds available to composers and performers are considered as well as the altering relationship between the improvising continuo player and the composer Extensive documentation from both manuscript and printed sources some very rare and others better known in the original language followed by a precise English translation is offered in support of the arguments There are also many musical examples transcribed and in facsimile Giulia Nuti provides both a scholarly account of the history of basso continuo and a performance driven interpretation of how this music might be played *Singing of Arms and Men* KELLEY. HARNESS, Kelley Harness, 2024-10-11 Equestrian ballets balletti a cavallo emerged as valued dramatic entertainments in early modern Europe demonstrating the wealth and magnificence of the patrons who commissioned them as well as the horsemanship and military skills of the noblemen who rode in them Author Kelley Harness undertakes the first comprehensive study of seventeenth century Florentine horse ballets and shows how the balletto a cavallo played a crucial role in self fashioning by the Medici family during the period Horse ballets also provided participating noblemen a venue for demonstrating critical markers of masculine nobility and confirming their family's relationship to the Medici **Cesario Gussago. Sonate a quattro, sei, et otti** Andrew Dell'Antonio, 2014-07-16 First Published in 1994 This book contains previously unpublished full scores of major works from the Renaissance and Early Baroque analysing Sixteenth century Italy where one of the greatest flowerings of instrumental music in Western culture occurred The print on which this volume is based the Sonate a quattro sei et otto of 1608 comprises the entirety of Gussago's extant instrumental opus **The Allemande and the Tanz** Richard Hudson, 1986 This is the second of two volumes devoted to the evolution of the Allemande the Balletto and the Tanz from 1540 to 1750 This second volume supplements the first by providing an anthology of musical compositions from Germany France and the Low Countries Italy and England All the compositions from one country or region are grouped together with full source attribution given at the end **Bolognese Instrumental Music, 1660-1710** Gregory Barnett, 2017-07-05 This book the first of its kind is a study of Bolognese instrumental music during the height of the

city's musical activity in the late seventeenth century. The period marked by a rapid expansion of the cappella musicale of the principal city church San Petronio by the founding of the Accademia Filarmonica and by increasingly lavish patronage of musical events witnessed the proliferation of repertory for instrumental ensembles. This music not only reveals crucial stages in the development of the sonata and concerto but also recalls the elaborate church rituals and the opulent public and private celebrations in which they figured prominently. Moreover, the late seventeenth century saw the heyday of Bolognese music publishing whose output of sonatas and related instrumental genres easily surpassed that of the once dominating Venetian presses. The approach taken here departs from composer and genre centered monographs on Italian instrumental music in order to illuminate an array of topics that center on the Bolognese repertory: the social condition of instrumentalist composers, the acumen of music publishers in the creation of the repertory, the diverse contexts of the instrumental dances, the influence of liturgical traditions on sonata topoi, the impact of psalmodic practice on tonal style and the innovative climate that led to experiments with scoring and form in the earliest instrumental concertos. In sum, this book not only illustrates the historically significant and defining features of the music but also links the surviving repertory to the flourishing musical culture in which it was created.

The Viola da Gamba Bettina Hoffmann, 2018-04-19 The viola da gamba was a central instrument in European music from the late 15th century well into the late 18th. In this comprehensive study Bettina Hoffmann offers both an introduction to the instrument, its construction technique and history for the non-specialist, interweaving this information with a wealth of original archival scholarship that experts will relish. The book begins with a description of the instrument and here Hoffmann grapples with the complexity of various names applied to this and related instruments. Following two chapters on the instrument's construction and ancestry, the core of the book is given to a historical and geographical survey of the instrument from its origins into the classical period. The book closes with a look at the revival of interest in the 19th and 20th centuries.

Music, Patronage and Printing in Late Renaissance Florence Tim Carter, 2024-10-28 This collection of reprinted essays starts from the author's doctoral research on Jacopo Peri and the rise of opera and solo song in late sixteenth and early seventeenth century Florence. It extends to broader issues concerning music and patronage in the city as they affected individual composers, patrons and institutions and thence to the commerce of music printing and the book trade. It concludes with an attempt to suggest a broader view of these various issues as they impact upon musical life in the provinces in Tuscany. There is a great deal of new documentary and other information here but the aim is also to expand methodological horizons so as to prompt new ways of thinking about music in its contexts.

Orpheus in the Marketplace Tim Carter, 2013-11-04 The Florentine musician Jacopo Peri (1561-1633) is known as the composer of the first operas; they include the earliest to survive complete, *Euridice* (1600) in which Peri sang the role of Orpheus. The recent discovery of a large number of private account books belonging to him and his family allows for a greater exploration of Peri's professional and personal life. Richard Goldthwaite, an economic historian, and Tim Carter, a musicologist, have done more

however than write a biography their investigation exposes the value of such financial documents as a primary source for an entire period This record of Peri's wide ranging investments and activities in the marketplace enables the first detailed account of the Florentine economy in the late sixteenth and early seventeenth centuries and opens a new perspective on one of Europe's principal centers of capitalism His economic circumstances reflect continuities and transformations in Florentine society and the strategies for negotiating them under the Medici grand dukes They also allow a reevaluation of Peri the singer and composer that elucidates the cultural life of a major artistic center even in changing times providing a quite different view of what it meant to be a musician in late Renaissance Italy *Lorenzo Allegri* Andrew Dell'Antonio, 2014-06-03

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