

Masses And Motets

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Costanzo Festa Courier Corporation

This edition presents four parody masses from the court of Duke Albrecht V of Bavaria: Ludwig Daser's Missa Ave Maria, Missa Preter rerum seriem, and Missa Qui habitat in adjutorio; and Matthaeus Le Maistre's Missa Preter rerum seriem. Each is based on a motet by Josquin des Prez (ca. 1450–1521), and together they shed light on the broad ongoing interest in Josquin's motets across both Protestant and Catholic Europe. They also provide a bridge between Daser and Le Maistre, who served at the Bavarian ducal court in the mid-1550s, and the court's two more famous Kapellmeistern, Ludwig Senfl (ca. 1489–1543) and Orlandus Lassus (1532–94). Finally—given that all four masses are on models by a single venerated composer, that both Daser and Le Maistre worked in the same establishment, that three masses are by one composer, and that two masses share a model—they offer the opportunity for close stylistic comparison, collectively revealing Daser's and Le Maistre's individual approaches to parody technique and the challenges presented by the specific models. This study capitalizes on the unique opportunity afforded by this closely related group of parody masses by seeking to elicit the parodists' understanding and appreciation of Josquin's models and how they grappled with transforming each motet's complex of artistic qualities into a mass.

Motet & Mass O magnum mysterium Univ of California Press

Features 6 masses by great 16th-century composer: Missa Papae Marcelli, Missa L'Homme Arme, four more, plus a selection of motets. Reproduced from authoritative Scalera edition, edited by Casimiri."

Musical Structure and Performance Practice in Masses and Motets of Josquin and Obrecht A-R Editions, Inc.

The motet cycles known as motetti missales are among the most intriguing repertoires of late-fifteenth-century polyphony. This series features a new critical edition of the six cycles by Loyset Compère, Gaspar van Weerbeke, and Franchinus Gaffurius included in the Milanese Libroni and of the two anonymous cycles transmitted in the Leopold Codex (Munich MS 3154). For the first time this corpus is presented with uniform editorial criteria, facilitating the comparison of mensural choices and other compositional strategies. Furthermore, the introduction of each volume thematizes the peculiar characteristics of each cycle, in terms of textual choices, use of preexisting material, and musical design, allowing for a new assessment of the motetti missales that goes beyond the homogenizing stereotypes of earlier literature and accounts for the individual contributions of the various composers. The editors' insight in this repertoire is the result of two interdisciplinary research projects financed by the Swiss National Fund and carried out at the Schola Cantorum Basiliensis in 2014–21. The anonymous motet cycle Gaude, flore virginali consists of six four-voice motets based on stanzas of the eponymous rhymed Marian poem. It is one of only two motetti missales cycles preserved in a source outside Milan: Munich, Bayerische Staatsbibliothek Mus. Ms. 3154 (the Leopold Codex). All six motets in the cycle are unica within this source. The last three motets bear loco rubrics indicating their placement in the mass liturgy.

Quam Pulchri Sunt A-R Editions, Inc.

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously

illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

Masses, contiones, and motets Cambridge University Press

Pagination: xix + 220 pp. Performance parts available: B146 P Parts set (Violin 1, Violin 2, Bass continuo) \$18.00

Music Bridging Divided Religions: Catalogue of extant motets, Masses, and litanies. Transcription of selected motets Fiction Collective 2

In this, the first of a three-volume study of Byrd's complete output, under the general title *The Music of William Byrd*, the author essays a first full-scale historical and critical assessment of Byrd's sacred music to Latin words - one of the great glories of the Elizabethan Age. Each of the approximately 175 compositions is considered, at least briefly, with fuller appreciation accorded to such masterpieces as *Emendemus in Melius*, *Tristitia et anxietas*, *Iusorum animae*, *Ave verum corpus*, the lamentations and the three famous masses. There are more than sixty musical examples, some of considerable length. In critical prose that slights neither technicalities nor the intense emotional qualities of his subject matter, the author sheds fresh and often unexpected illumination on Byrd's musical rhetoric and on his powerful, endlessly inventive musical structures. Re-examining the known facts of Byrd's life in relation to the patronage and politics of the time, the author boldly argues that while the impetus behind Byrd's early motets was primarily traditionalist and technical, that behind his *Cantiones sacrae* motets of the 1580s was essentially political: they were covert laments and protests on behalf of the embattled recusant community.

The Complete Masses [sound Recording] ; Motets A-R Editions, Inc.

A crime novel loosely based on the masses and songs of the 17th century Flemish composer Pierre de la Rue *Masses and Motets* is a tale composed of four basic interwoven threads, corresponding to the four-part choral writing of Pierre de la Rue's service music. The first thread comes from the diaries of a recently murdered priest, Father Andrea Vidal, former secretary to the notorious Father Marcial Maciel. The second thread is the mystery story, a police procedural focusing on the efforts of Denver detective Francesca Fruscella to solve the murder and retrieve Vidal's diary. The third strand is the story of Father Signelli, a priest sent from the Vatican to "fix" the murder. And the fourth strand explores the best and worst of Catholic culture: art and music created by Catholic artists and sexual abuse by Catholic priests. Vidal's narrative is the story of a priest who systematically, sincerely, and hopefully tries to destroy his very self through sex, drinking, and drugs in order to get closer to God. Fruscella's story is that of a middle-aged, female detective trying to solve a ghastly murder while constantly battling the sexism of the Catholic Church. Signelli's tale is that of an older career priest who, in doing the bidding of his superiors to fix problems that threaten the order of the Church, has perhaps compromised his own soul. By no means a simple narrative of wicked priests, this is a story of men who desperately want to believe, as well as a story of what this belief might shelter and cost.

[Masses and Motets](#)

Gregorian Chant Conform to the Vatican Edition

The Australian Hymnal

[Motet and Mass, O sacrum convivium](#)

Opera Omnia

[Music Bridging Divided Religions](#)

Bach

Bach: the Magnificat, Lutheran Masses and Motets

[Motets](#)

Masses by Ludwig Daser and Matthaeus Le Maistre

Masses and Motets

[Two Masses](#)

Music bridging divided religions