
Masses And Motets

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2023-10-03

CHRISTINE MASON

Masses Leuven University Press
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.

The St. Gregory Hymnal and Catholic Choir Book Fiction Collective 2

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

[The Polyphonic Mass in France, 1600-1780](#) Univ of California Press

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

The Polyphonic Mass in France,

1600-1780 Cambridge University Press
The word renaissance means rebirth, and the most obvious example of this phenomenon was the regeneration of Europe's classical Roman roots. The Renaissance began in northern Italy in the late 14th century and culminated in England in the early 17th century. Emphasis on the dignity of man (though not of woman) and on human potential distinguished the Renaissance from the previous Middle Ages. In poetry and literature, individual thought and action were prevalent, while depictions of the human form became a touchstone of Renaissance art. In science and medicine the macrocosm and microcosm of the human condition inspired remarkable strides in research and discovery, and the Earth itself was explored, situating Europeans within a wider realm of possibilities. Organized thematically, the Handbook to Life in Renaissance Europe covers all aspects of life in Renaissance Europe: History; religion; art and visual culture; architecture; literature and language; music; warfare; commerce; exploration and travel; science and medicine; education; daily life.

The Messiah A-R Editions, Inc.

The first substantial study of Victoria's Requiem, among the most prominent Renaissance musical works, encompassing its genesis, style, and impact.

Gaude, flore virginali Mel Bay Publications

Shows how Charles V used music and ritual to reinforce his image and status as the most important and powerful sovereign in Europe.

The St. Gregory Hymnal And Catholic Choir Book A-R Editions, Inc.

This is the first ever book-length study of the a cappella masses which appeared in France in choirbook layout during the

baroque era. Though the musical settings of the Ordinarium missæ and of the Missa pro defunctis have been the subject of countless studies, the stylistic evolution of the polyphonic masses composed in France during the seventeenth and eighteenth centuries has been neglected owing to the labor involved in creating scores from the surviving individual parts. Jean-Paul C. Montagnier has examined closely the printed, engraved and stenciled choirbooks containing this repertoire, and his book focuses mainly on the music as it stands in them. After tracing the choirbooks' publishing history, the author places these mass settings in their social, liturgical and musical context. He shows that their style did not all adhere strictly to the stile antico, but could also employ the most up-to-date musical language of the period.

Music bridging divided religions A-R Editions, Inc.

The compositions presented in this edition make up Antonio Salieri's most monumental work of liturgical music. Composed in 1799 for a peace celebration (which apparently did not take place), the pieces of the set were revised and their scoring greatly expanded for the 1804 service of thanksgiving (Dankfest) conferring the title of Emperor of Austria upon Holy Roman Emperor Franz II. The entire set consists of a plenary Mass in C with introit, gradual, and offertory, a Te Deum in D, and two verses of the hymn Tantum ergo. These compositions are remarkable in Salieri's output of sacred music for several reasons: they are Salieri's only works for double choir, they constitute a plenary or composite mass, and they are scored for an unusually large orchestra. These qualities also make this work a rarity in

mass settings of the classical period.

A Biographical Dictionary of deceased Musicians Courier

Corporation

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.

Tactus, Mensuration and Rhythm in Renaissance Music Cambridge University Press

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.

The Masses and Motets of William Byrd Boydell Press

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.

Motets and chansons Univ of California Press

Few western musical repertoires speak more to the imagination than the Requiem mass for the dead. Yet, surprisingly, despite the significance of Requiem settings for our musical culture, the literature concerning them is sparse. The Book of Requiems presents essays on the most important works in this tradition, from the origins of the genre up to the present day. Each chapter is devoted to a specific Requiem, and offers both historical information and a detailed work-discussion. Conceived as a multi-volume essay collection by leading experts, The Book of Requiems is an authoritative reference publication intended as a first port of call for musicologists, music theorists, and performers both professional and student. The present volume, the second in the series, treats settings composed between c. 1550 and c. 1650, a period in which the Requiem becomes a defining feature of the soundscape of Catholic death rituals.

The Requiem of Tomás Luis de

Victoria (1603) Cambridge University Press

The first ever book-length study of the a cappella masses which appeared in France in choirbook layout during the baroque era. After tracing the publishing history of this distinctive but little-known repertoire, the author places the works in their social, liturgical and musical context.

The Monthly Musical Record New York ; A. Stokes Company

Ruth I. DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music.

Masses and Motets Handbook to Life

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.

New Obrecht edition: Motets I A-R
Editions, Inc.

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."

The Book of Requiems, 1550-1650

Cambridge University Press

A collection of chansons printed in various collections between 1529 and 1543 by Pierre Attaingnant, the inventor of single-impression printing. the arrangement of chansons for lute or

keyboard was an important source of instrumental music in the sixteenth century. the chansons in the present anthology, the fruits of a particularly rich period in French music, are modern arrangements for guitar or lute made in accordance with procedures found in French prints of the time. the musical styles range from the serious, imitative Franco-Flemish chanson of northern composers to the charming, light-hearted, and often ribald chansons that furnished musical entertainment in early sixteenth-century Paris. Although the arrangements are instrumental, text translations are furnished to aid in interpretation of the music and to amuse the modern reader as they amused the listener in the 1530s and 1540s.

Standard notation only.

Masses and Motets Cambridge University Press

Masses, Cantiones, and Motets
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