



A GIFT OF
MADRIGALS
AND
MOTETS

EDITED BY
H. COLIN SLIM

VOLUME II
TRANSCRIPTIONS

Gift Of Madrigals And Motets

Dolores Pesce



Gift Of Madrigals And Motets:

A Gift of Madrigals and Motets, Volume 2 H. Colin Slim, 1972-09 Transcription into modern notation of 30 motets and 30 madrigals for 4 6 voices by Verdelot and others Latin or Italian words Edited from part books 4 surviving of 5 assembled in Florence ca 1528 possibly by Verdelot and dedicated to Henry VIII of England **A gift of madrigals and motets** Harry Colin Slim, 1972 Near the end of the third decade of the sixteenth century a five volume set of madrigal and motet partbooks was assembled in Florence and sent as a gift or musical embassy to the English court of Henry VIII The manuscript set minus the missing altus part has been owned since 1935 by the Newberry Library in Chicago but until H Colin Slim s exhaustive efforts no thorough study of the history or contents of the partbooks had been undertaken At first encounter these partbooks yield no clues concerning their provenance their composers names or the reasons for their dispatch to England In his search for this information Professor Slim used the musicologists customary tools namely biobibliography concordances and textual and musical analysis But he also used bibliographers tools not always employed by musicologists watermarks bindings script orthography and illuminations As a result of his efforts the author was able to identify nearly all the works composers and the manuscripts expert illuminator He also presents a detailed description of the binding process and the probably background of the scribe places the political and social references in the works and determines the route the volumes may have taken after they left Henry s library By placing the date of the partbooks arrival in England around 1528 Professor Slim suggests that the musical culture of the early Tudor court was less French than has hitherto been thought Indeed the presence of the partbooks in Henry s library makes them the earliest evidence of the Italian madrigal in England The author also provides new and significant data on the artistic and historical position of Philippe Verdelot the partbooks most extensively represented composer Volume I of this set contains two parts The first dealing with the manuscript itself contains the history of the partbooks information on their origin composers texts and their importance as a gift to Henry VIII Part II dealing with the music discusses general musical traits the motets the madrigals the results of collation and the appearance of some of the Newberry motets and madrigals in other sources A Gift of Madrigals and Motets [by] H. Colin Slim Newberry Library, 1972 **A Gift of Madrigals and Motets** H. Colin Slim, 1972 *A gift of madrigals and motets* Chicago Newberry Library, 1972 A gift of madrigals and motets H. Colin Slim, 1972 **A gift of madrigals and motets** ,1972 *A Gift of Madrigals and Motets* H. Colin Slim, 1972 A Gift of Madrigals and Motets [Newberry Library MS. VM 1578 M91 Harry Colin Slim, 1972 *A gift of madrigals and motets* H. Colin Slim, 1972 *A gift of madrigals and motets* Newberry Library, Chicago. MSS. (Case MS.-VM 1578. M91), 1972 **A Gift of Madrigals and Motets** , 1972 *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 offer 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

Bonfire Songs Patrick Paul Macey,1998 An underground tradition of sacred songs Italian laude thrived in Italy during the sixteenth century The texts of many were written by the condemned heretic Fra Girolamo Savonarola who was burned at the stake in Florence in 1498 This study explores the religious and social functions of these laude during Savonarola's time in Florence It also reconstructs music for laude written to venerate the friar after his death Savonarola's meditations on Psalms 30 and 50 were also set to music as motets by some of the leading composers of the 16th century in a style of high art music remarkably distinct from the more popular tone of the lauda These complex motets were often the result of networks of patronage at courts in Ferrara France and England The book includes a CD with a generous selection of performances of the music discussed

Hearing the Motet Dolores Pesce,1998-12-10 The motet was unquestionably one of the most important vocal genres from its inception in late twelfth century Paris through the Counter Reformation and beyond Heard in both sacred and secular contexts the motet of the Middle Ages and Renaissance incorporated a striking wealth of meaning its verbal textures dense with literary social philosophic and religious reference In *Hearing the Motet* top scholars in the field provide the fullest picture yet of the motet's music poetic nature investigating the virtuosic interplay of music and text that distinguished some of the genre's finest work and reading individual motets and motet repertoires in ways that illuminate their historical and cultural backgrounds How were motets heard in their own time Did the same motet mean different things to different audiences To explore these questions the contributors go beyond traditional musicological methods at times invoking approaches used in recent literary criticism Providing as well a cutting edge look at performance questions and works by composers such as Josquin Willaert Obrecht Byrd and Palestrina the book draws a valuable new portrait of the motet composer Here intriguingly the motet composer emerges as a reader of the surrounding culture a musician who knew liturgical practice as well as biblical literature and its exegetical traditions who moved in social contexts such as humanist gatherings who understood numerical symbolism and classical allusion who wrote subtle memorie for patrons and who found musical models to emulate and distort Fresh broad ranging and unique *Hearing the Motet* makes vital reading for scholars performers and students of medieval and Renaissance music and anyone else with an interest in the musical culture of these periods Contributors include Rebecca A Baltzer Margaret Bent M Jennifer Bloxam David Crook James Haar Paula Higgins Joseph Kerman Patrick Macey Craig Monson Robert Nosow Jessie Ann Owens Dolores Pesce Joshua Rifkin Anne Walters Robertson Richard Sherr and Rob C Wegman

Mannerism in Italian Music and Culture, 1530-1630 Maria Rika Maniates,1979

Choral Music Avery T. Sharp,James Michael Floyd,2011 This is an annotated

bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition

Music in Medieval and Early Modern Europe Iain Fenlon,1981-05-29 This volume consists of original papers first read at King s College Cambridge in 1979 at an international conference on medieval and Renaissance music The contributors are distinguished in a wide variety of musicological interests but all are concerned in one way or another with pursuing the most urgent and promising directions for research in early music history The result far from being merely a further collection of essays applying well tried approaches to familiar material constantly seeks to expand the scope of musicology itself and many of the contributions are inter disciplinary in method The four main topics of the conference were carefully chosen with some editorial control exercised for each session This is reflected in four sections of closely related papers in the book Two of these are concerned with the patronage of music by the Church in fifteenth century England Italy and France and in a broader context in Italy from 1450 to 1550 A group of essays on sixteenth century instrumental music separates these and the book concludes with five papers on theories of filiation as applied to music sources from the tenth to the sixteenth century

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

Painting Music in the Sixteenth Century H. Colin Slim,2024-10-28 Professor Slim deals here with the several roles that music can play in the artworks of the Renaissance looking in particular at Italian painting of the 16th century For understandable reasons art historians sometimes neglect the role of music and especially that of musical notation when studying works of art These studies not only identify musical compositions wholly or partially inscribed in paintings and tapestries ceramics prints as well but also seek reasons why these particular musical compositions were included and analyse their relevance to the scene depicted Furthermore as many of these studies show identifying a musical composition especially if it has a text leads to the formation of ideas about iconographical functions and thus augments interpretations of the visual art

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Table of Contents Gift Of Madrigals And Motets

1. Understanding the eBook Gift Of Madrigals And Motets
 - The Rise of Digital Reading Gift Of Madrigals And Motets
 - Advantages of eBooks Over Traditional Books
2. Identifying Gift Of Madrigals And Motets
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Gift Of Madrigals And Motets
 - User-Friendly Interface
4. Exploring eBook Recommendations from Gift Of Madrigals And Motets
 - Personalized Recommendations
 - Gift Of Madrigals And Motets User Reviews and Ratings
 - Gift Of Madrigals And Motets and Bestseller Lists
5. Accessing Gift Of Madrigals And Motets Free and Paid eBooks

- Gift Of Madrigals And Motets Public Domain eBooks
- Gift Of Madrigals And Motets eBook Subscription Services
- Gift Of Madrigals And Motets Budget-Friendly Options
- 6. Navigating Gift Of Madrigals And Motets eBook Formats
 - ePub, PDF, MOBI, and More
 - Gift Of Madrigals And Motets Compatibility with Devices
 - Gift Of Madrigals And Motets Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Gift Of Madrigals And Motets
 - Highlighting and Note-Taking Gift Of Madrigals And Motets
 - Interactive Elements Gift Of Madrigals And Motets
- 8. Staying Engaged with Gift Of Madrigals And Motets
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Gift Of Madrigals And Motets
- 9. Balancing eBooks and Physical Books Gift Of Madrigals And Motets
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Gift Of Madrigals And Motets
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Gift Of Madrigals And Motets
 - Setting Reading Goals Gift Of Madrigals And Motets
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Gift Of Madrigals And Motets
 - Fact-Checking eBook Content of Gift Of Madrigals And Motets
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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