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# Il Primo Libro Di Canzone Sinfonie Fantasie Etc Complete Edition

Volume 3 of 3. This monumental three-volume work on the Italian madrigal from its beginnings about 1500 to its decline in the 17th century is based on the research of 40 years, and is a cultural history of the development of Italian music. Mr. Einstein, renowned musicologist, supplies a background and a sense of proportion to the field: he gives the right order to the single composers in the evolution of the madrigal, attaches new values to old names, and places in the foreground the outstanding, but until now rather neglected, personality of Cipriano de Rore. His work is not, however, purely

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musicological; his object is to inquire into the functions of secular music in Italian life during the Cinquecento, and to contribute to our knowledge and understanding of that great century in general. Translated from the German by Oliver Strunk, Roger Sessions and Alexander H. Krappe. Originally published in 1948. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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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.

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The Science and Art of Renaissance Music  
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per violini, e viole, overo altro  
stromento à uno, due, e trè con il  
basso continuo : Napoli 1650  
Cavalier Giovanni Battista*

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*Seconda aggiunta alli concerti*

*raccolti dal molto reverendo don*

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*Francesco Saverio Quadrio della*

*Compagnia di Gesù nel quale i melici*

*componimenti, e metri in particolare*

*sono trattati*

**As a distinguished scholar of**

**Renaissance music, James**

**Haar has had an abiding**

**influence on how musicology**

**is undertaken, owing in great**

**measure to a substantial body**

**of articles published over the**

**past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of the first to recognize**

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**Early seventeenth-century  
Italy saw a revolution in  
instrumental music. Large,  
varied, and experimental,  
the new instrumental  
repertoire was crucial for  
the Western tradition--but**

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until now, the impulses that gave rise to it had yet to be fully explored. Curious and Modern Inventions offers fresh insight into the motivating forces behind this music, tracing it to a new conception of instruments of all sorts—whether musical, artistic, or scientific—as vehicles of discovery. Rebecca Cypess shows that early modern thinkers were fascinated with instrumental technologies. The telescope, the clock, the pen, the lute—these were vital instruments for

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leading thinkers of the age, from Galileo Galilei to Giambattista Marino. No longer used merely to remake an object or repeat a process already known, instruments were increasingly seen as tools for open-ended inquiry that would lead to new knowledge. Engaging with themes from the history of science, literature, and the visual arts, this study reveals the intimate connections between instrumental music and the scientific and artisanal tools that served to mediate between

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individuals and the world  
around them.

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Italian Violin Music of  
the Seventeenth Century

Curious and Modern

Inventions

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Saverio Quadrio della Compagnia  
di Gesù Alla serenissima altezza di

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Francesco 3. duca di Modana,  
Reggio, Mirandola &c  
a due, trè e quattro voci, di diversi  
eccellenti autori-- novamente  
raccolta & data in luce da Filippo  
Lomazzo : Milan, 1617  
Della storia e della ragione d'ogni  
poesia

*""Discusses the history of the lute, the  
archlute, and the theorbo and gives  
practical advice on technique, the choice  
of instrument for particular music, and  
the preparation of scores.""--Publisher's  
description."*

*Giovanni Battista Buonamente was  
among the most original and inventive  
Italian composers of the seventeenth  
century. Peter Allsop reveals his  
importance as part of a tradition that  
stands in direct antithesis to that of the*

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*Corellian sonata today regarded as the 'norm'. This development is traced in a series of likely teacher-pupil relationships from Salamone Rossi to Marco Uccellini, the most prolific Italian composers of instrumental ensemble music in the first half of the seventeenth century. The first half of the book sets out what is known of Buonamente's turbulent career as he moved from the courtly environments of the Gonzaga household and Habsburg court to several less auspicious posts at various religious institutions, ending his life as maestro di cappella at the mother house of his order, S. Francesco in Assisi. A fascinating picture emerges of the nature of musical patronage against a background of war and plague in this time of great political instability. The*

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*later chapters comprise detailed discussions, supported with over 100 music examples, of the unusually wide range of genres for which Buonamente wrote: sinfonias, free sonatas, sets of variations, canzonas, dances; and he was the first Italian to cultivate the ensemble suite to any extent. The book concludes with an examination of his influence on his probable pupil Marco Uccellini and the interest Buonamente instigated in canonic writing, which was passed via Uccellini to a succession of Modenese composers.*

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fantasie, capricci, brandi, correnti,  
gagliarde, alemane, volte per violini, e  
viole, overo altro stromento à uno, due, e  
trè con il basso continuo*

*Della Storia E Della Ragione D'Ogni  
Poesia ; Volumi Quattro*

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

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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

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changing cultural ambience  
of early sixteenth-century  
Florence and Rome.

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The History of Keyboard  
Music to 1700

Proceedings of the  
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the Italian Viola Da Gamba :  
Christophe Coin & Susan  
Orlando, Directors :

Magnano, Italy, 29 April-1  
May 2000

The Scotto Press (1539-1572)  
Trasmissione e recezione

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delle forme di cultura

musicale: Round tables

**This classic work has served a generation of pianists, organists, and harpsichordists and remains a necessity for every serious keyboard musician today. It is a detailed chronological survey from the 14th century to the end of the 17th. Beginning with the earliest sources, Professor Apel examines national styles and individual composers as well as the careers of the many evolving musical forms and instruments. Much of the material is organized by period and by national style areasÑfrom Poland to Portugal. A monument of scholarship, this indispensable reference work is also remarkably user-friendly and engagingly written throughout.**

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**In the late sixteenth century, the French royal court was mobile. To distinguish itself from the rest of society, it depended more on its cultural practices and attitudes than on the royal and aristocratic palaces it inhabited. Using courtly song-or the air de cour-as a window, Jeanice Brooks offers an unprecedented look into the culture of this itinerant institution. Brooks concentrates on a period in which the court's importance in projecting the symbolic centrality of monarchy was growing rapidly and considers the role of the air in defining patronage hierarchies at court and in enhancing courtly visions of masculine and feminine virtue. Her study illuminates the court's**

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relationship to the world beyond its own confines, represented first by Italy, then by the countryside. In addition to the 40 editions of airs de cour printed between 1559 and 1589, Brooks draws on memoirs, literary works, and iconographic evidence to present a rounded vision of French Renaissance culture. The first book-length examination of the history of air de cour, this work also sheds important new light on a formative moment in French history.

The Italian Viola Da Gamba  
Sources and Interpretation  
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Napolitana a tre a quattro & a  
cinque uoci, di D. Agostino  
Scozzese di Leccio, Nuouamente

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**Courtly Song in Late Sixteenth-  
Century France**

**Volume III**

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"The emergence of pieces designated for specific instruments marked a significant change in musical practice. The celebrated musicologist Willi Apel discusses virtually all the surviving printed works from the seventeenth century that are intended for the violin. He describes the music of some sixty Italian composers of this period, detailing the individual innovative aspects of the pieces, their form, and issues of performance practice." --

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Ruth I. DeFord's book explores how tactus, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac,



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Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm.

DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and performance of music during the Renaissance period.

Il primo libro delle canzoni a quattro voci

The Italian Madrigal in the Early Sixteenth Century

Lirica italiana nel cinquecento e nel seicento fino all' Arcadia

Tactus, Mensuration and Rhythm in Renaissance Music

Antonio Gardano, Venetian Music Printer, 1538-1569

The Italian Madrigal

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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.

volumi quattro

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Manuscripts, Printed Books, Translations,

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\*Storia e ragione d'ogni poesia

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