

Il Primo Libro Di Canzone Sinfonie Fantasie Etc Complete Edition

"Waelrant's volume of nine madrigals and eleven chansons was one of the earliest publications in Antwerp to include Italian madrigals. With their rich five-part texture, the madrigals resemble in style the early madrigals of Lasso. The chansons, which range from the light-hearted to the serious, are Waelrants's only five-part French pieces." --

Il primo libro di canzone, sinfonie, fantasie etc. - complete editionLulu.com

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 areas—from Poland to Portugal. A monument of scholarship, this indispensable reference work is also remarkably user-friendly and engagingly written throughout.

ANDREA FALCONIERI(1585-1656), IL PRIMO LIBRO DI CANZONE, SINFONIE, FANTASIE, Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte, per Violini, e Viole, overi altro Stromento à uno, due e trè con il Basso Continuo - Napoli, Paolini & Ricci, 1650 COMPLETE EDITION - partitura, full score

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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.

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 the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998.

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