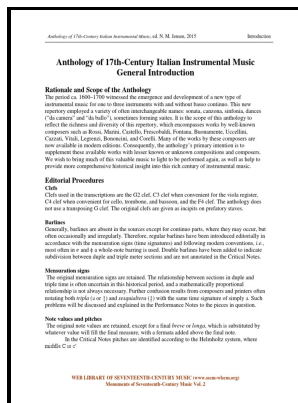


Manuscript sources of seventeenth-century Italian lute music

Garland - The Lute Online Resources Portal: Annotated Catalogue of Historical Lute Manuscripts



Description: -

- Lute music -- Italy -- 17th century -- Manuscripts --

Catalogs.manuscript sources of seventeenth-century Italian lute music

-manuscript sources of seventeenth-century Italian lute music

Notes: Includes bibliographical references (p. 665-677) and indexes.

This edition was published in 1995



Filesize: 45.32 MB

Tags: #The #Manuscript #Sources #of #Seventeenth

The Manuscript Sources of Seventeenth

Iacomo Albutio da Milano, di Pietro Paulo Borono da Milano.

Classical Net

With a brief instruction how to play on the lute by tablature, to conduct and dispose they hand unto the lute, with certaine easie lessons for that purpose.

Music : Mathew Holmes lute books

This inquiry provides an overview of the toccatas in the Italian lute and theorbo repertoires of the first half of the seventeenth century, a geographical and periodical focus which reflects the actual concentration of the printed and manuscript sources of lute toccatas. Additional 8844 olim GB-Rro Ms.

Diminutions

The identity of the original compiler is unknown and it is now referred to by the name of the Glasgow insurance broker and bibliophile who owned it in the nineteenth century, William Euing. Hortus Musarum in quo tanquam flosculi quidam selectissimorum carminum collecti sunt ex optimis quibusque autoribus. Des chansons reduictz en tabulature de lut à deux, trois, et quatre parties.

The Raimondi Manuscript

Missing from it are his friendships and the diplomatic side of his embassy in France, in relation to which he described only the splendour of his retinue and his social triumphs. Folio 47r from the Capirola Lutebook: Padoana alla Francese.

LORD HERBERT CHERBURY LUTE BOOK PDF

The list is organized alphabetically by country, and within that, by city and name of festival. Cantionum gallicarum, et motettarum liber, ab excellentissimo musico Petro Teghio patavino.

Classical Net

However, Capirola's seems to be an isolated example. Composers were probably either commissioned to write appropriately merry or sorrowful music for events such as marriages or funerals, or else they submitted music with the offer of a dedication to honour a patron or for direct financial reward, in the same way that they dedicated whole printed books of music to notable figures to acknowledge patronage or for financial gain.

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