

Ecce quam bonum

Eccē quam bonam

Handwritten musical score for a choir and piano. The score includes eight staves: C1, C2, A1, A2, T1, T2, B1, and B2. The vocal parts (C1, C2, A1, A2, T1, T2, B1, B2) are in soprano range, while the piano (B1, B2) is in bass range. The score is in common time and includes lyrics in French. Several notes in the vocal parts are circled in red, and some are circled in green. The piano part B2 has a circled note in the first measure and a circled measure in the third measure.

Motets Ed By Robert L Kendrick

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Masculinities, Violence, Childhood Amy Leonard, Karen L. Nelson, 2011 This interdisciplinary volume includes essays and workshop summaries for the 2006 Attending to Early Modern Women and Men symposium Essays and workshop summaries are divided into four sections Masculinities Violence Childhood and Pedagogies Taken together they consider women's works lives and culture across geographical regions primarily in England France Germany Italy the Low Countries the Caribbean and the Islamic world and explore the shift in scholarly understanding of women's lives and works when they are placed alongside nuanced considerations of men's lives and works **Nuns** , 2008-09-11 Cloistered and inaccessible brides of Christ Or socially engaged women active in the outside world to a degree impossible for their secular sisters Nuns tells the fascinating stories of the women who have lived in religious communities since the dawn of the modern age their ideals and achievements frustrations and failures and their attempts to reach out to the society around them Drawing particularly on the nuns own words Silvia Evangelisti explores how they came to the cloister how they responded to monastic discipline and how they pursued their spiritual intellectual and missionary activities The book looks not only at the individual stories of outstanding historical figures such as Teresa of Avila but also at the wider picture of convent life what it symbolized to contemporaries how it reflected and related to the world beyond the cloister and what it means in the world today **A Companion to Late Medieval and Early Modern Milan** , 2014-11-27 Milan was for centuries the most important center of economic ecclesiastical and political power in Lombardy As the State of Milan it extended in the Renaissance over a large part of northern and central Italy and numbered over thirty cities with their territories A Companion to Late Medieval and early Modern Milan examines the story of the city and State from the establishment of the duchy under the Viscontis in 1395 through to the 150 years of Spanish rule and down to its final absorption into Austrian Lombardy in 1704 It opens up to a wide readership a well documented synthesis which is both fully informative and reflects current debate 20 chapters by qualified and distinguished scholars offer a new and original perspective with themes ranging from society to politics music to literature the history of art to law the church to the economy Contributors are Giuliana Albini Giancarlo Andenna Jane Black Stefano D'Amico Alessandra Dattero Massimo Della Misericordia Giuliano Di Bacco Claudia Di Filippo Federico Del Tredici Andrea Gamberini Christine Getz T J Kuehn Germano Maifreda Patrizia Mainoni Alessandro Morandotti Simona Mori Serena Romano Giovanna Tonelli Massimo Zaggia *Twelve sonatas, opus 16* Isabella Leonarda, 2001-01-01 **Female Monasticism in Early Modern Europe** Cordula van Wyhe, 2008 This volume of twelve interdisciplinary essays addresses the multifaceted nature of female religious identity in early modern Europe By dismantling the boundaries between the academic disciplines of history art history musicology and literary studies it offers new cross cultural readings essential to a more comprehensive understanding of the complexity of female spirituality in the sixteenth and seventeenth centuries Consisting of four sections each dealing with different parts of Europe and discussing issues of social and spiritual identity

such as the formation of community and memory spiritual direction and secular patronage this compelling collection offers a significant addition to a thriving field of study **Mapping the Motet in the Post-Tridentine Era** Esperanza Rodríguez-García, Daniele V. Filippi, 2018-09-03 Mapping the Motet in the Post Tridentine Era provides new dimensions to the discussion of the immense corpus of polyphonic motets produced and performed in the decades following the end of the Council of Trent in 1563 Beyond the genre's rich connections with contemporary spiritual life and religious experience the motet is understood here as having a multifaceted life in transmission performance and reception By analysing the repertoire itself but also by studying its material life in books and accounts in physical places and concrete sonic environments and by investigating the ways in which the motet was listened to and talked about by contemporaries the eleven chapters in this book redefine the cultural role of the genre The motet thanks to its own protean nature not bound to any given textual functional or compositional constraint was able to convey cultural meanings powerfully give voice to individual and collective identities cross linguistic and confessional divides and incarnate a model of learned and highly expressive musical composition Case studies include considerations of composers Palestrina Victoria Lasso cities Seville and Granada Milan books calendrically ordered collections non liturgical music books and special portions of the repertoire motets pro defunctis instrumental intabulations **The British Catalogue of Music**, 1999 *Notes* Music Library Association, 2000 **The Motet and Spanish Religiosity, Ca. 1550-1610** Todd Michael Borgerding, 1997 **Bibliographic Guide to Music** New York Public Library. Music Division, 2004 Seventeenth-century Music, 1996 **The New Grove Dictionary of Music and Musicians: Claudel to Dante** Stanley Sadie, 2001 **Pan Pipes**, 1998 **Journal of the American Musicological Society** American Musicological Society, 1997 **From Convent to Concert Hall** Sylvia Glickman, Martha F. Schleifer, 2003-10-30 Composers were chosen based on the excellence of their music their importance in the period's daily musical life and the availability of information on their lives music and recordings Taken together they represent a broad range of styles countries and eras This book is a valuable resource for students from high school through university and for anyone interested in musical history and composers **BOOK JACKET** *Rivista italiana di musicologia*, 2003 **Women Composers: Composers born before 1599** Martha Furman Schleifer, Sylvia Glickman, 1996 This first volume of a 12 volume historical overview of women composers contains biographical essays on 22 diverse female composers from composers of medieval chants to composers of choral music of the Italian Renaissance Entries discuss the social context in which each composer worked and offer analysis of the musical conventions of the period plus texts of vocal works in their original language and in English Includes lists of works by each composer and discographies For students and scholars of music and women's studies Annotation copyright by Book News Inc Portland OR **Women Composers** Martha Furman Schleifer, Sylvia Glickman, 1998 The composers included in Volume 4 of Women Composers Music Through the Ages Vocal Music were born between 1700 and 1799 Some of the women found in Volume 4 are also represented in Volumes 3 keyboard

and 5 large and small instrumental ensembles Unlike most of the composers in Volumes 1 and 2 who belonged to religious orders or noble families those in the 18th century volumes are of secular background Many are members of musical families that include mothers daughters wives and sisters in law of other composers and musicians The women represented in this volume performed and composed in a variety of vocal forms and genres Volume 4 includes sixty five works by twenty three composers from eleven countries the American colonies England Ireland Scotland France Italy Germany Austria Poland the Netherlands and Martinique Two composers lived in the American colonies Maria Eicher reached a position of prominence within Georg Conrad Beissel's Ephrata Cloister Five main collections of music manuscripts were created there one of the most important known as the Turtel Taube Turtle Dove contains twelve hymns by Maria Eicher The colonies also became the home of Mary Ann Wrighten Pownall nee Matthews one of the group of English actress singers who composed songs After a successful career under her first married name Wrighten in England she came to America where she was one of the first female published songwriters As a performer she also participated in some of the earliest American performances of opera and oratorio excerpts from works of Handel Haydn and Gluck About half of her surviving songs were published in England as Mrs Wrighten five American songs are under the name Mrs Pownall One of each is included in this volume The Duchess of Devonshire Georgiana Cavendish nee Spencer was a noblewoman of high rank who lived at the center of a circle of writers artists and politicians Her only extant music the songs I Have A Silent Sorrow Here written for a play by R B Sheridan and Sweet Is the Vale were reissued in many versions and arrangements both in Great Britain and America evidence of their great popularity Margaret Essex is known today only by her published works which span a twelve year period at the turn of the 19th century They comprise thirteen publications all of them chamber works for domestic use Mrs Jordan nee Dorothea Bland was a successful actress singer who made her debut in Dublin and spent most of her career in London She also composed songs including one of the most popular songs in the English language The Blue Bell of Scotland This version is thought to be the earliest available The most published of the English singer composers was Miss Abrams She was from a family of musicians of Jewish descent Her sisters Theodosia and Eliza were well known singers and performed in concerts with her Abrams appeared with Haydn and in the series organized by Johann Peter Salomon Her publications include songs in both English and Italian examples of which are included Haydn served as a connection among several of the 18th century composers in this volume Composer poet Anne Home Hunter wrote texts for Haydn for some of his finest songs She was an early figure in the Scottish national song movement of the late 18th century and also wrote several texts to pre existing melodies Haydn taught Marianna Martines daily for three years and received free board in Vienna from her family in exchange for these lessons She acquired the skill of bel canto singing and composition from Nicolo Porpora and absorbed the early Classical style through the teaching of Johann Adolf Hasse Martines composed over 200 works and of these sixty nine are known to have survived La tempesta 1778 is an Italian style chamber cantata comprised of two recitatives and two arias

for soprano and ensemble One aria is reproduced here German and Austrian born composers included in Volume 4 are Madame Mara Sophie Westenholz Louise Reichardt Emilie Zumsteeg and Bettine von Arnim Mara the first German opera star was important primarily as a great singer Like many famous singers she published a few works which became popular partly on the strength of her fame as a performer She traveled to Vienna Paris and London where she was particularly noted for her brilliant performances in Handel s works She also appeared in Salomon s and other subscription concerts in the 1790s Say Can You Deny Me illustrates the English popular song of the 1790s The version represented here has the type of orchestral accompaniment that the song would have had in theatre performances or subscription concerts Sophie Westenholz was a court musician and composer for over forty years and had great success as a singer and pianist Although some of her music was published in her lifetime most of it exists only in manuscript Her work as a composer has received little previous recognition She contributed to the development of the late 18th and early 19th century lied at a time when artsongs for solo voice and piano were becoming distinguished from the folksong style of writing Her three songs illustrate many characteristics of early Romanticism Louise Reichardt was the daughter of two musicians Johann Friedrich Reichardt and Juliane Reichardt nee Benda see Vol 3 Her father took scant interest in her musical education which was casual and unorganized Nonetheless her creative talents were so outstanding that a number of her songs were included in a collection from 1800 titled Deutsche Lieder von Johann Friedrich Reichardt und dessen Tochter Luise Reichardt German songs by Johann Friedrich Reichardt and his daughter Luise Reichardt Her contributions to this collaborative effort identified by her initials were the first of over ninety published vocal compositions which appeared during her lifetime They were favorably received by critics and the public Emilie Zumsteeg was born in Stuttgart in 1796 the daughter of Johann Rudolf Zumsteeg 1760 1802 the well known composer of opera lieder and ballads She was beloved in Wurttemberg as a singer pianist conductor and extraordinary teacher She was responsible for preparing the choruses for many first performances in Stuttgart of the great oratorios of Bach Handel Haydn and Mendelssohn Emilie Zumsteeg s compositions included lieder for voice and piano or voice with guitar music for solo piano choral settings for three four and six voices a cantata an overture for orchestra and variations for flute and harp As a composer Zumsteeg may be described as a bridge between the early German Romantic composers including her father Johann Rudolf Zumsteeg Conradin Kreutzer Friedrich Silcher and Franz Schubert and the Romantic school of Robert Schumann Bettine von Arnim while known primarily as an author of novels based on her correspondence with prominent Romantic figures such as Johann Wolfgang von Goethe was also a composer As a young woman she pursued music studies and set to music texts of Goethe Achim von Arnim whom she married in 1811 and her brother Clemens Brentano Fewer than a dozen songs were published during her lifetime but her manuscripts attest to a wealth of musical ideas Some songs have appeared in heavily edited versions Corona Schroter born in Poland into a musical family spent a significant part of her life in Germany A virtuosa singer and actress her close association with Goethe led her

to set some of his poetry for her lieder Also born in Poland Maria Szymanowska born Marianna Agata Wolowska was a virtuosa pianist and composer of over 100 pieces mostly for the piano Szymanowska's twenty two songs based on sentimental or heroic texts belong to the genre of the romance Her works appear in all of the eighteenth century volumes in this series Marie Teresa Agnesi the only Italian woman of this period known to have composed opera seria is represented by an accompanied aria in this volume and by a keyboard sonata in Volume 3 Although Isabella Colbran was born in Spain she spent much of her successful operatic career in Italy Four of her songs are presented here Dutch composer Josina Anna Petronella van Boetzelaer nee van Aerssen closely associated with the musical royalty in the House of Orange concentrated on writing vocal music Her opus 2 is dedicated to Maria Teresa Agnesi The young Parisian musician Sophie Gail nee Edme Sophie Garre impressed family friends with her talents as a pianist singer and composer as she would later impress the French musical milieu She was a successful performer and composer of songs and opera Born in Martinique Pauline Duchambge was a French Creole pianist singer and composer She studied composition in Paris with Daniel Auber Luigi Cherubini and Jan Ladislav Dussek Duchambge wrote over 300 songs setting many texts by the poet Marceline Desbordes Valmore who was her lifelong friend Madame Louis French pianist and composer published six keyboard sonatas and a two act opera comique Several arias from this opera appear here the Overture is in Volume 5 A leading singer with the Academie royale de musique the Paris Opera Henriette Adelaide de Villars dite Beaumesnil may have written music during her singing career However it was only after her retirement from the stage that her compositions were actually performed and published Between 1781 and 1792 she wrote at least three short operas and an oratorio of which only the score of her one act opera Tibulle et Delie appears to have survived Amelie Julie Candeille an actress singer playwright pianist harpist composer novelist and music teacher made her debuts at the Paris Opera and Comedie Francaise while in her teens She performed her own piano concerto at the Concert Spirituel Her first play w

The New Grove Dictionary of Music and Musicians:

Aristoxenus to Bax Stanley Sadie, 2001 Women Composers Sylvia Glickman, Martha Furman Schleifer, 1996 This work represents a comprehensive historical overview of music created by women from the 9th to the 20th century Each volume features 10-25 complete musical scores or complete movements from multi-movement compositions many of which have been previously difficult to access Expert scholars provide original essays about the composers including biographical information a discussion of the music in historical context and critical analysis of each work Entries also include a bibliography a list of works by the composer and a discography This second volume about composers born between 1600 and 1699 covers sacred and secular vocal and instrumental music including cantatas oratorios madrigals canzonas motets accompanied arias and sinfonias

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