

To Sophocles Pagou

Six Lute Pieces of the Renaissance

Transcribed from the lute tablature
by Oscar Chilesotti

GUITAR SOLO

Edited by ALAN NEEDLE

1. Voghe belleze et bionde treccie d'oro vedi che per ti moro

Bb-D

Andante

ANON

The musical score is written for guitar in B-flat major (two flats) and D minor (two flats). It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Andante'. The piece is attributed to 'ANON'. The notation includes various chords, single notes, and rests. There are several circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating fingerings. The word 'dolce' is written below the third staff. The piece ends with a double bar line.

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Six Pieces Of The Renaissance

David Kirk



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Chautauqua Raymond David Burkhart, 2016-05-23 This study of brass chamber music in lyceum and chautauqua fills a lacuna in brass history It explores the forgotten phenomenon of the many chamber brass ensembles that entertained millions of Americans from coast to coast from 1877 to 1939 and presents histories of sixty one ensembles that performed music for brass trio brass quartet brass quintet and brass sextet for lyceum and chautauqua audiences The author also writes about the large repertoire of music for small brass ensembles that he discovered was published in America from 1875 through the 1920s This First American Chamber Brass School is discussed in one of five overviews of the principal eras in brass chamber music history that form the most comprehensive history of brass chamber music written in fifty years Paperback The International Cyclopedia of Music and Musicians Oscar Thompson, 1975 *Destroy the Copy - Plaster Cast Collections in the 19th-20th Centuries* Annetta Alexandridis, Lorenz Winkler-Horaček, 2022-09-06 Based on two international conferences held at Cornell University and the Freie Universität of Berlin in 2010 and 2015 this volume is the first ever to explicitly address the destruction of plaster cast collections of ancient Mediterranean and Western sculpture Focusing on Europe the Americas and Japan art historians archaeologists and a literary scholar discuss how different museum and academic traditions national as well as disciplinary notions of value and authenticity or colonialism impacted the fate of collections The texts offer detailed documentation of degrees of destruction by spectacular acts of defacement demolition discarding or neglect They also shed light on the accompanying discourses regarding aesthetic ideals political ideologies educational and scholarly practices or race With destruction being understood as a critical part of reception the histories of cast collections defy the traditional homogenous narrative of rise and decline Their diverse histories provide critical evidence for rethinking the use and display of plaster cast collections in the contemporary moment Music in Print Master Title Index , 1999

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The Impact of Humanism Margaret Lucille Kekewich,2000-01-01 These are explored through a reassessment of the role of humanism with case studies in music Josquin Desprez moral philosophy Valla Castiglione Erasmus More and political thought Machiavelli This book is the first in a series of three specifically designed for the Open University course The Renaissance in Europe A Cultural Enquiry The series is designed to appeal both to the general reader and to those studying undergraduate arts courses in the period BOOK JACKET **The Bulletin** University of Rochester. Memorial Art

Gallery,1928 Bulletin no. 10, mars-avril, 1916 French institute in the United States New York. Museum of French art,1916 **Guitar Music from Tres Libros de Musica** Eric Waters,2011-08-18 In 1546 forty four years after the final

voyage of Christopher Columbus and while the Spanish Conquistadors swept through the Americas Alonso Mudarra published his Tres libros de musica Three Books of Music These books devoted primarily to music for the vihuela voice and harp also contain six pieces that are described by the New Harvard Dictionary of Music as the earliest printed music for the guitar In this case that would be the 4 course Renaissance guitar In Guitar Music from Tres libros de musica George Washington University guitar instructor Eric Waters has transcribed and edited these six selections from the original 16th century tablature Each piece is presented both in standard musical notation and in a modern adaptation of the original tablature with mensural rhythms printed above Tablature and music are printed separately to eliminate page turns The companion CD for this book was recorded on a 1995 Jos Ramirez 1 A traditional concert guitar 650 mm string length with a capo at the third fret to better approximate the range of the Renaissance guitar and facilitate use of the original fingering While the Renaissance guitar was tuned proportionately the same as the first four strings of the modern guitar D G B E low to high the 1st piece in the book is tuned like a 4 string version of dropped D tuning C G B E These arrangements judiciously avoid the use of the 5th and 6th strings of the modern guitar to better emulate the original Renaissance model *The*

Practical Book of Tapestries George Leland Hunter,1925 Palgrave Advances in Intellectual History R. Whatmore,B.

Young,2006-05-26 The past three decades have seen a remarkable growth of interest in intellectual history and this book provides the first comprehensive survey of recent research in this field Each chapter considers developments in intellectual history and shows the ways intellectual historians have contributed to more established disciplinary enquiries

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