Antiphonale Sarisburiense  | df896215f4d93e375cc800f2463ec502

Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense. The Use of Hereford.Requiem Services, Containing the Musick for Vespers and Mass Together with the Order for the Burial of the Dead.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Cantus Firmus in Mass and Motet. 1420-1520.Antiphonale Sarisburiense.Antiphonale Sarisburiense. A reproduction in facsimile of a manuscript of the 13. century. 1. [Introduction]Performing Piety.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Western Plainchant.Antiphonale Sarisburiense.Antiphonale Sarisburiense. A reproduction in facsimile of a manuscript of the thirteenth century, with a dissertation and analytical index by W.H. Frere.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense. A Reproduction in Facs. of a Ms. of the XIIIth Century, with a Dissertation and Analytical Index by Walter Howard Frere.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense. A reproduction in facsimile of a manuscript of the 13. century. 4 (1966)The Liturgy in Medieval England.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Harvard Dictionary of Music.Antiphonale Sarisburiense.Antiphonale Sarisburiense. Music and Liturgy in Medieval Britain and Ireland.Music in Early English Religious Drama: Minstrels playing.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense.Antiphonale Sarisburiense. Plainchant is the oldest substantial body of music that has been preserved in any shape or form. It was first written down in Western Europe in the wake of the Carolingian renaissance of the 8th and 9th centuries. Many thousands of chants have been sung at different times or places in a multitude of forms and styles, responding to the differing needs of the church through the ages. This book provides a clear and concise introduction, designed both for those to whom the subject is new and those who require a reference work for advanced studies. It begins with an explanation of the liturgies which plainchant was designed to serve. All the chief genres of chant, different types of liturgical book, and plainchant notations are described. The later chapters are complemented by plates, with commentary and transcriptions. After an exposition of early medieval theoretical writing on plainchant, a historical survey follows the constantly changing nature of the repertory through from the earliest times to the restoration of medieval chant a century ago. The historical relations between Gregorian, Old-Roman, Milanese, Spanish, and other repertories is considered. Important musicians and centre of composition are discussed, together with the establishment of Gregorian chant in all the lands of medieval Europe, and the reformations and revisions carried out by the religious orders and the humanists. Copiously illustrated with over 200 musical examples transcribed from original sources, the book highlights the diversity of practice and richness of the chant repertory characteristic of the Middle Ages. As both a self-contained summary and also, with its many pointers to further reading, a handbook for research, it will become an indispensable reference book on this vast subject.MEDIUM AEVUM says of Heaven Singing, the general discussion of the subject from which the present volume follows on with examination of the individual plays: 'A formidable achievement, indispensable for any serious and comprehensive study of early English drama. From music written in praise of Irish, Scottish, Welsh, and English saints to the selection of Gospel readings by the Dominicans, this book introduces readers to the richness of medieval liturgical culture from across Britain and Ireland. Each of its three main sections opens with a chapter that offers a contextual frame for its key themes. With contributions from leading experts in pre-Reformation music and its sources, the book's focus on Insular liturgy - rather than that of only one part of Britain or Ireland - allows readers to learn about the devotional, political and creative networks at play in shaping liturgical practices: personal, secular, monastic, lay, and professional. The opening part includes broader discussions of Uses, including that of Salisbury, and case studies explore Insular witnesses to devotional activities in honour of both local cults and widely known figures, including St Columba, St Margaret, St Katherine, and the Magi. Addressing questions about the musical life in English monasteries in the later Middle Ages, Yardley pieces together a mosaic of nunnery musical life, where even the smallest convents sang the monastic offices on a daily basis and many of the larger houses celebrated the late medieval liturgy in all of its complexity. This book provides a comprehensive historical treatment of the Latin liturgy in medieval England. Richard Pfiffick constructs a history of the worship carried out in churches - cathedral, monastic, or parish - primarily through the surviving manuscripts of service books, and sets this within the context of the wider political, ecclesiastical, and cultural history of the period. The main focus is on the mass and daily office, treated both chronologically and by type, the liturgies of each religious order and each secular 'use' being studied individually. Furthermore, hagiographical and historiographical themes - respectively, which saints are prominent in a given witness and how the labors of scholars over the last century and a half have both furthered and, in some cases, impeded our understandings - are explored throughout. The book thus provides both a narrative account and a reference tool of permanent value. The Use of Hereford, a local variation of the Roman rite, was one of the diocesan liturgies of medieval England before their abolition and replacement by the Book of Common Prayer in 1549. Unlike the widespread Use of Sarum, the Use of Hereford was confined principally to its diocese, which helped to maintain its individuality until the Reformation. This study seeks to catalogue and evaluate all the known surviving sources of the Use of Hereford, with particular reference to the missals and gradual, which so far have received little attention. In addition to these a variety of other material has been examined, including a number of little-known or unknown important fragments of early Hereford service-books dismembered at the Reformation and now hidden away as binding or other scrap in libraries and record offices. This is the fullest examination of Hereford liturgical sources ever undertaken and may stimulate similar and much-needed studies of other diocesan uses, in particular Sarum and York. As well as describing in detail the various manuscript sources, the rare single edition printed Hereford texts, the missals and breviaries, are also discussed. Unlike books of the Sarum and York rites, these 'one-offs' were never revised and reissued. In addition to the examination of these sources, William Smith discusses the possible origins of the rite and provides an analysis of the Hereford liturgical calendar, of the feasts, including those of the cathedral's patron St Elhelbert and the no less famous St Thomas Cantilupe, that helped to make Hereford use so distinctive.Contains nearly 1000 pages of precise and accessible information on all musical subjects. Copyright code: df896215f4d93e375cc800f2463ec502.