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Nota di contenuto	« RECEVEZ CE MIEN PETIT LABEUR » studies in renaissance music in honour of ignace bossuyt; CONTENTS; 'Una cosa riuscita': Ignace Bossuyt's Academic Career; List of Publications by Ignace Bossuyt; 1. Books; 2. Dissertations; 3. Editions; 4. Articles in Journals and Articles or Chapters in Edited Books; Humor in the Motets of Orlando di Lasso; A new source, and new compositions, for Philippe de Monte; Heinrich Isaac and his Recently Discovered Missa Presulem epebeatum; Introduction; The Missa Presulem epebeatum: Manuscript context; The Missa Presulem epebeatum: structure and style; Context ConclusionJosquin in the Sources of Spain. An Evaluation of Two Unique Attributions; Transmission; Stylistic evidence; Circumstantial evidence; The Printed Tablature Books; The Authorship Question; Old Testament Motets For The War Of Cyprus (1570-71); Caron and Florence: A New Ascription and the Copying of the Pixerecourt Chansonnier; The Officium of the Recollectio festorum beate Marie virginis by Gilles Carlier and Guillaume Du Fay: Its Celebration and Reform in Leuven; 'Excellent For the Hand': Writing on John Bull's Keyboard Music in England; Josquin, Willaert and Douleur me bat Gardano's Mottetti del Frutto of 1538-39 and the Promotion of a New StyleLa Frottola antica e la Caccia. Indizi di un recupero formale e stilistico nella prima meta del Cinquecento; Die Entstehung der

musikalischen Geschichte. Historisierung und ästhetische Praxis am Beispiel Josquins; Historisierung der Musik; Überzeitliche Geschichtlichkeit; Josquin als Paradigma; Individualität und Zeitlichkeit; Musiktheorie als Geschichtstheorie; Konfessionelle und geschichtliche Legitimität; Kanonisierung als historischer Prozess; Notations modales au seizieme siecle; 1. Considerations theoriques  
1.1 Combinaisons standardisees des clefs et disposition des voix  
1.2 Position des notes nominales; 1.3. Choix des clefs et du systeme; 1.3.1 Modes authentiques; 1.3.2. Modes plagaux; 1.4. Types tonals; 2. Notations modales dans les Psalmi poenitentiales d'Alexandre Utendal; 2.1 Dorien (Primus psalmus); 2.2 Hypodorien (Secundus psalmus); 2.3. Phrygien (Tertius psalmus); 2.4 Hypophrygien (Quartus psalmus); 2.5 Lydien (Quintus psalmus); 2.6 Hypolydien (Sextus psalmus); 2.7 Mixolydien (Septimus psalmus); 2.8 Hypomixolydien (Oratio prima); 2.9 Eolien (Oratio secunda); 2.10 Hypoeolien (Oratio tertia)  
Description of the Berx manuscript

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Sommario/riassunto

After a distinguished career of more than 35 years, Ignace Bossuyt retired as professor at the Musicology Department of the University of Leuven on October 1st 2007. As an internationally recognised leader in the field of later-16th-century music, Bossuyt consolidated the department's reputation as a centre of excellence in renaissance music studies. Articles in this volume deal with music from the period on which the dedicatee focussed his own research. Subjects discussed include newly discovered music by Philippe de Monte and Heinrich Isaac, humour in the motets of Orlando di Lasso, the begi

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