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Music and Poetry in the Early Tudor Court

John Stevens



Music And Poetry In The Early Tudor Court

Eric David Mackerness



Music And Poetry In The Early Tudor Court:

Music & Poetry in the Early Tudor Court John Stevens, 1961 While the music of the Elizabethans is widely known that of the early Tudors is still mostly unpublished Dr Stevens provides a scholarly study of this unaccountably neglected subject and gives the first full description of three song books which contain virtually all that remains of English secular song from 1480-1530 Beginning with a detailed description of the song books he goes on to discuss the relationship between music and poetry during the period before the Reformation This is followed by a description of the tradition of the courtly makers from Chaucer to Wyatt including an important section on the social manifestations of courtly love and he deals thoroughly with the role of the musician and the quality of musical life at the time This is a book which for the first time provides the relevant musical and social information on which a fresh assessment of the poetry of the early Tudors can be based Dr Stevens's conclusions lead him to question the prevailing view that there was an idealized union of poetry and music in early Tudor England which led up to and culminated in the great Elizabethans The literary text of the songs in the three song books is given in an appendix together with a commentary a first line index of some 370 songs and a list of sources

Music & Poetry in the Early Tudor Court John Edgar Stevens, 1981 *Music & Poetry in the Early Tudor Court* John E 1921-Stevens, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Music and poetry in the early Tudor court John E. Stevens, **Music & Poetry in the Early Tudor Court** /c**John Stevens** John E. Stevens, 1961 [Early Music History: Volume 17](#) Iain Fenlon, 1999-03-04 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume seventeen include Tropis semper variantibus Compositional strategies in the offertories of Old Roman chant Music identity and the Inquisition in fifteenth century Spain Musical aspects of Old Testament canticles in their biblical setting [Composers and their Songs, 1400-1521](#) David Fallows, 2023-05-31 This second selection of essays by David Fallows draws the focus towards individual composers of the long fifteenth century and

what we can learn about their songs In twenty one essays on the secular works of composers from Ciconia and Oswald von Wolkenstein via Binchois Ockeghem Busnoys and Regis to Josquin Henry VIII and Petrus Alamire one repeated theme is how a consideration of the songs can help the way to a broader understanding of a composer s output Since there are more song sources and more individual pieces now available for study there are more handles for dating for geographical location and for social alignment Another theme concerns the various different ways in which particular songs have their impact on the next generations Yet another concerns the authorship of poems that were set to music by Binchois and Ciconia in particular A group of essays on Josquin were parerga to the author s edition of his four voice secular music for the New Josquin Edition 2005 and to his monograph on the composer 2009

Reforming Music Chiara Bertoglio, 2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg The sound of Luther s mythical hammer however was by no means the only aural manifestation of the religious Reformations This book describes the birth of Lutheran Chorales and Calvinist Psalmody of how music was practised by Catholic nuns Lutheran schoolchildren battling Huguenots missionaries and martyrs cardinals at Trent and heretics in hiding at a time when Palestrina Lasso and Tallis were composing their masterpieces and forbidden songs were concealed smuggled and sung in taverns and princely courts alike Music expressed faith in the Evangelicals emerging worships and in the Catholics ancient rites through it new beliefs were spread and heresy countered analysed by humanist theorists it comforted and consoled miners housewives and persecuted preachers it was both the symbol of new conflicting identities and the only surviving trace of a lost unity of faith The music of the Reformations thus was music reformed music reforming and the reform of music this book shows what the Reformations sounded like and how music became one of the protagonists in the religious conflicts of the sixteenth century

A New Companion to English Renaissance Literature and Culture Michael Hattaway, 2010-05-10 In this revised and greatly expanded edition of the Companion 80 scholars come together to offer an original and far reaching assessment of English Renaissance literature and culture A new edition of the best selling Companion to English Renaissance Literature revised and updated with 22 new essays and 19 new illustrations Contributions from some 80 scholars including Judith H Anderson Patrick Collinson Alison Findlay Germaine Greer Malcolm Jones Arthur Kinney James Knowles Arthur Marotti Robert Miola and Greg Walker Unrivalled in scope and its exploration of unfamiliar literary and cultural territories the Companion offers new readings of both literary and non literary texts Features essays discussing material culture sectarian writing the history of the body theatre both in and outside the playhouses law gardens and ecology in early modern England Orientates the beginning student while providing advanced students and faculty with new directions for their research All of the essays from the first edition along with the recommendations for further reading have been reworked or updated

God's Song and Music's Meanings James Hawkey, Ben Quash, Vernon White, 2019-07-23 Taking seriously the practice and not just the theory of music this ground breaking collection of essays establishes a new standard for the interdisciplinary conversation between theology

musicology and liturgical studies The public making of music in our society happens more often in the context of chapels churches and cathedrals than anywhere else The command to sing and make music to God makes music an essential part of the DNA of Christian worship The book s three main parts address questions about the history the performative contexts and the nature of music Its opening four chapters traces how accounts of music and its relation to God the cosmos and the human person have changed dramatically through Western history from the patristic period through medieval Reformation and modern times A second section examines the role of music in worship and asks what if anything makes a piece of music suitable for religious use The final part of the book shows how the serious discussion of music opens onto considerations of time tradition ontology anthropology providence and the nature of God A pioneering set of explorations by a distinguished group of international scholars this book will be of interest to anyone interested in Christianity s long relationship with music including those working in the fields of theology musicology and liturgical studies

Supplement to the Index of Middle English Verse Rossell Hope Robbins, John L. Cutler, 2014-07-15 Rossell Hope Robbins collaborated with Carleton Brown in the publishing of the Index of Middle English Verse in 1943 With John L Cutler associate professor of English in the University of Kentucky he has now compiled a supplement to the Index incorporating those texts published since 1943 At the same time the two have completely revised the Index by including in the Supplement texts previously neglected The number of entries has been increased to 6 000 and more than half of the 4 500 original entries have been revised In addition to this basic revision the appendices of the Index have been corrected and enlarged especially the listing and locating of privately held manuscripts Cross references have been inserted abundantly to facilitate easy use of the combined works Additionally reference has been made to related specialized studies The large number of new entries is attributable not only to prolonged manuscript research but also to a broadening of the original criteria for the inclusion of poems Rather than cutting off entries at 1500 which the authors felt impaired the usefulness of the original Index Robbins and Cutler included genres that had not concluded but continued into the sixteenth century as well as poems with uncertain dates they felt would be important for scholars The Supplement overcomes these barriers by including the so called Scottish Chaucerians the late fifteenth and early sixteenth century manuscripts such as the Tudor songbooks verse items of only two lines and tombstone and church bras epitaphs

A Social History of English Music Eric David Mackerness, 2013-10-28 First published in 2006 The social history of music first makes an appearance even if only sporadically in treatises which during the seventeenth and eighteenth centuries gave some account of the manners and morals of specific periods and of these socio historical writings one of the most comprehensive is Voltaire s *Siecle de Louis XIV* 1751 In this volume the author without going over too much familiar ground presents a view of English musical history from the Middle Ages

Musico-Poetics in Perspective, 2021-11-08 The volume is dedicated to the memory of the late Calvin S Brown of the University of Georgia author of the first systematically conceived survey *Music and Literature A Comparison of the Arts* 1948 of the branch of interart studies now

generally known as *Melopoetics* Part One consists of six original contributions by experts from Austria Belgium France and the United States Authored by a novelist and a composer scholar respectively the first two essays Jean Libis s *Inspiration musicale et composition littéraire Reflexions sur un roman schubertien* and David M Hertz s *The Composer s Musico Literary Experience Reflections on Song Writing* focus not surprisingly on the creative process The third piece Francis Claudon s review of the pertinent research done between 1970 and 1990 complements the honoree s analogous report on the preceding decades reprinted in the present volume whereas the fourth Jean Louis Cupers *Métaphores de l'cho et de l'ombre Regards sur l'évolution des études musico littéraires* surveys the plethora of metaphorical applications in music and literature of two significant natural phenomena the one acoustic and the other optical Linked to each other the two remaining papers Ulrich Weisstein s *The Miracle of Interconnectedness* Calvin S Brown a *Critical Biography* and Walter Bernhart s *A Profile in Retrospect* Calvin S Brown as a *Musico Literary Scholar* offer critical accounts of the honoree s theoretical and methodological stance as viewed in the first case from a biographical angle and in the second in the light of subsequent scholarly practice Part Two bundles eleven of Professor Brown s previously uncollected articles covering a period of nearly half a century of significant scholarly activity in the field The selection demonstrates Brown s poignant interest in transpositions d'art exemplifying the musicalization of literature in the formal and structural rather than thematic domain as culminating in his trenchant critique of music in poetry as understood somewhat naively by Mallarmé and his critics and to a slightly lesser extent by his translation of Josef Weinhebers variations on Friedrich Hölderlin s ode *An die Parzen* Just as Professor Brown s successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind so his Bloomington lecture *The Writing and Reading of Language and Music Thoughts on Some Parallels Between two Artistic Media* reflects his unique ability to assemble and organize vast materials and comprehensive data in such a way as to reveal the underlying pattern

Henry V and the Earliest English Carols: 1413-1440 David Fallows, 2018-06-14 As a distinctive and attractive musical repertory the hundred odd English carols of the fifteenth century have always had a ready audience But some of the key viewpoints about them date back to the late 1920s when Richard L Greene first defined the poetic form and little has been published about them since the burst of activity around 1950 when a new manuscript was found and when John Stevens published his still definitive edition of all the music both giving rise to substantial publications by major scholars in both music and literature This book offers a new survey of the repertory with a firmer focus on the form and its history Fresh examination of the manuscripts and of the styles of the music they contain leads to new proposals about their dates origins and purposes Placing them in the context of the massive growth of scholarly research on other fifteenth century music over the past fifty years gives rise to several fresh angles on the music

Music in Shakespearean Tragedy Frederick William Sternfeld, 2005 First published in 1963 When originally published this book was the first to treat at full length the contribution which music makes to Shakespeare s great tragedies among them *Hamlet*

Othello and King Lear Here the playwright s practices are studied in conjunction with those of his contemporaries Marlowe and Jonson Marston and Chapman From these comparative assessments there emerges the method that is peculiar to Shakespeare the employment of song and instrumental music to a degree hitherto unknown and their use as an integral part of the dramatic structure [Encyclopedia of Literature and Criticism](#) Martin Coyle,Peter Garside,Malcolm Kelsall,John Peck,2002-09-11 Contains essays by approximately ninety scholars and critics in which they investigate various aspects of English literary eras genres and works and includes bibliographies and suggestions for further reading *John Taverner* Hugh Benham,2017-07-05 John Taverner was the leading composer of church music under Henry VIII His contributions to the mass and votive antiphon are varied distinguished and sometimes innovative he has left more important settings for the office than any of his predecessors and even a little secular music survives Hugh Benham editor of Taverner s complete works for Early English Church Music now provides the first full length study of the composer for over twenty years He places the music in context with the help of biographical information discussion of Taverner s place in society and explanation of how each piece was used in the pre Reformation church services He investigates the musical language of Taverner s predecessors as background for a fresh examination and appraisal of the music in the course of which he traces similarities with the work of younger composers Issues confronting the performer are considered and the music is also approached from the listener s point of view initially through close analytical inspection of the celebrated votive antiphon Gaude plurimum **Revival: Old English Instruments of Music (1910)** Francis W. Galphin,2018-05-08 The study of musical instruments now no longer with us is necessary not only for the musician and composer but for the man of letters the artist and the chronicler of our national life for many allusions to customs of bygone times cannot otherwise be understood and we should be spared such a trying ordeal as we were recently subjected to by one of our leading illustrated papers which introduced into a thirteenth century scene a twentieth century mandoline with an up to date mechanism [The Motet in the Age of Du Fay](#) Julie E. Cumming,2003-10-16 A re evaluation of the Latin texted motet during the age of Du Fay *The Scholar-Critic* F. W. Bateson,2024-01-15 First Published in 1972 The Scholar Critic argues that it s a mistake to consider literary criticism and literary scholarship as each other s antitheses The two approaches to literature are except at the most superficial level complementary both indispensable both equally honourable aspects of a single discipline The book deals with themes like the sense of fact works of reference the literary object style and interpretation textual criticism and literary history and presentation This is an interesting read for scholars and researchers of English literature

Unveiling the Energy of Verbal Artistry: An Emotional Sojourn through **Music And Poetry In The Early Tudor Court**

In some sort of inundated with monitors and the cacophony of immediate transmission, the profound energy and emotional resonance of verbal art frequently disappear into obscurity, eclipsed by the regular assault of sound and distractions. However, nestled within the musical pages of **Music And Poetry In The Early Tudor Court**, a captivating perform of literary splendor that impulses with natural thoughts, lies an remarkable journey waiting to be embarked upon. Composed by a virtuoso wordsmith, that interesting opus instructions viewers on an emotional odyssey, delicately revealing the latent potential and profound impact embedded within the complicated web of language. Within the heart-wrenching expanse of this evocative evaluation, we can embark upon an introspective exploration of the book is key subjects, dissect their fascinating publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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