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SHAKESPEARE'S USE OF MUSIC

The Histories and Tragedies



by
John H. Long

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Shakespeares Use Of Music The Histories And Tragedies

Hugh Macrae Richmond



Shakespeares Use Of Music The Histories And Tragedies:

Shakespeare's Use of Music John H. Long, 1971 **Shakespeare's Use of Music: The histories and tragedies** John Henderson Long, 1961 **SHAKESPEARE'S USE OF MUSIC** JOHN H. LONG, 2018 **Shakespeare's Use of Music** John H. Long, 2017-10-21 Excerpt from Shakespeare's Use of Music The Histories and Tragedies For my texts I have used modern editions the First Folio of 1623 and relevant quartos All quotations unless otherwise noted are from G B Harrison's edition of the plays Line numbers follow the Globe edition About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works Shakespeare's Use of Music: The songs in Elizabethan drama John Henderson Long, 1955 This three volume study examines Shakespeare's use of music the performed music in the histories tragedies and comedies By the term use of music the author means the dramatic functions served by the performed music in those productions of the plays occurring between 1590 and 1615 This includes the manner of performance the original music scores or notation used when possible and the significance of these data to peripheral problems of interpretation text staging and stage history This study attempts to meet the interests of students of Elizabethan music drama in performance and literature as well as the producers of Shakespeare faced with practical problems One of the more remarkable characteristics of the English Renaissance is the sense of kinship and close relationship of the arts and the alert eye for the practical an ethos that should guide producers in any time and place **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 Shakespeare's Use of Music John Henderson Long, 1955 **Shakespeare Performed** R. A. Foakes, 2000 Many of the contributors to this collection including E A J Honigmann M M Mahood Jonathan Bate and Stanley Wells among others have been centrally involved in examining promoting and sometimes questioning the critical dominance of the stable Shakespeare text particularly as a result of performance The essays range from the traditional poetical and theater history inquiries through bibliographical examinations and hermeneutical interpretations *The Cambridge Companion to Shakespeare* Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive readable and authoritative

introduction to the study of Shakespeare by means of nineteen newly commissioned essays An international team of prominent scholars provide a broadly cultural approach to the chief literary performative and historical aspects of Shakespeare's work They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography the transmission of the texts the main dramatic and poetic genres the stage in Shakespeare's time and the history of criticism and performance In addition authors engage with more recently defined topics gender and sexuality Shakespeare on film the presence of foreigners in Shakespeare's England and his impact on other cultures Helpful reference features include chronologies of the life and works illustrations detailed reading lists and a bibliographical essay SHAKESPEARE'S USE

OF MUSIC : A TRILOGY John H. Long, 1971 Robert Armin and Shakespeare's Performed Songs Catherine A.

Henze, 2017-06-26 After Robert Armin joined the Chamberlain's Men singing in Shakespeare's dramas catapulted from 125 songs and 995 lines of singing per play to 344 songs and 2975 lines of singing a virtually unnoticed phenomenon In addition many of the songs became seemingly improvisatory similar to Armin's personal style as an author and solo comedian In order to study Armin's collaborative impact this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare's stage They occur in some of Shakespeare's most famous plays including *Much Ado About Nothing* *Twelfth Night* *Hamlet* and *The Tempest* In fact Shakespeare's plays as we have them are not complete They are missing the music that could have accompanied the plays songs Significantly Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics directly inciting passions from love to melancholy By collaborating with early modern music editor and performing artist Lawrence Lipnik Catherine Henze is able to provide new performance editions of seventeen songs including spoken interruptions and cuts and rearrangement of the music to accommodate the dramatist's words Next Henze analyzes the complete songs words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes frequently challenging commonly held literary assessments The book is organized according to Armin's involvement with the plays before during and after the comic actor joined Shakespeare's company It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights Moreover *Robert Armin and Shakespeare's Performed Songs* written with non-specialized terminology provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama **Shakespeare's Theatre** Hugh Macrae Richmond, 2004-01-01 Under an

alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Music in Shakespearean Tragedy F W

Sternfeld, 2013-09-13 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

Shakespeare David M. Bergeron, Gerald U. de Sousa, 1987 This updated edition should be welcomed by anyone interested in Shakespeare Particularly useful are its pithy introductions and bibliographies on various critical approaches David Bevington editor of Complete Works of Shakespeare A handy compact map to the changing and contested field of Shakespeare studies Bruce R Smith author of Homosexual Desire in Shakespeare's England Copyright Libri GmbH All rights reserved *Shakespeare, Madness, and Music* Kendra Preston Leonard, 2009-07-09 Shakespeare's three political tragedies Hamlet Macbeth and King Lear have numerous times been presented or adapted on film These three plays all involve the recurring trope of madness which as constructed by Shakespeare provided a wider canvas on which to detail those materials that could not be otherwise expressed sexual desire and expectation political unrest and ultimately truth as excavated by characters so afflicted Music has long been associated with madness and was often used as an audible symptom of a victim's disassociation from their surroundings and societal rules as well as their loss of self control In Shakespeare Madness and Music Scoring Sanity in Cinematic Adaptations Kendra Preston Leonard examines the use of music in Hamlet Macbeth and King Lear Whether discussing contemporary source materials such as songs verses or rhymes specified by Shakespeare in his plays or music composed specifically for a film and original to the director's or composer's interpretations Leonard shows how the changing social and scholarly attitudes towards the plays their characters and the conditions that fall under the general catch all of madness have led to a wide range of musical accompaniments signifiers and incarnations of the afflictions displayed by Shakespeare's characters Focusing on the most widely distributed and viewed adaptations of these plays for the cinema each chapter presents the musical treatment of individual Shakespearean characters afflicted with or feigning madness Hamlet Ophelia Lady Macbeth King Lear and Edgar The book offers analysis and interpretation of the music used to underscore belie or otherwise inform or invoke the characters states of mind providing a fascinating indication of culture and society as well as the thoughts and ideas of individual directors composers and actors A bibliography index and appendix listing Shakespeare's film adaptations help complete this fascinating volume **Shakespeare and the**

Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a

student of Shakespeare and the Classics **Shakespeare's Use of Music** John H. Long, 2003-01-01 **Shakespeare's Poetics** Ekbert Faas, 1986-01-30 This book tackles the topic of how Shakespeare viewed his own craft and creativity
 Shakespeare's Use of Music John H. Long, 1971 The Oxford Handbook of Shakespeare Arthur F. Kinney, 2012
Contains forty original essays

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