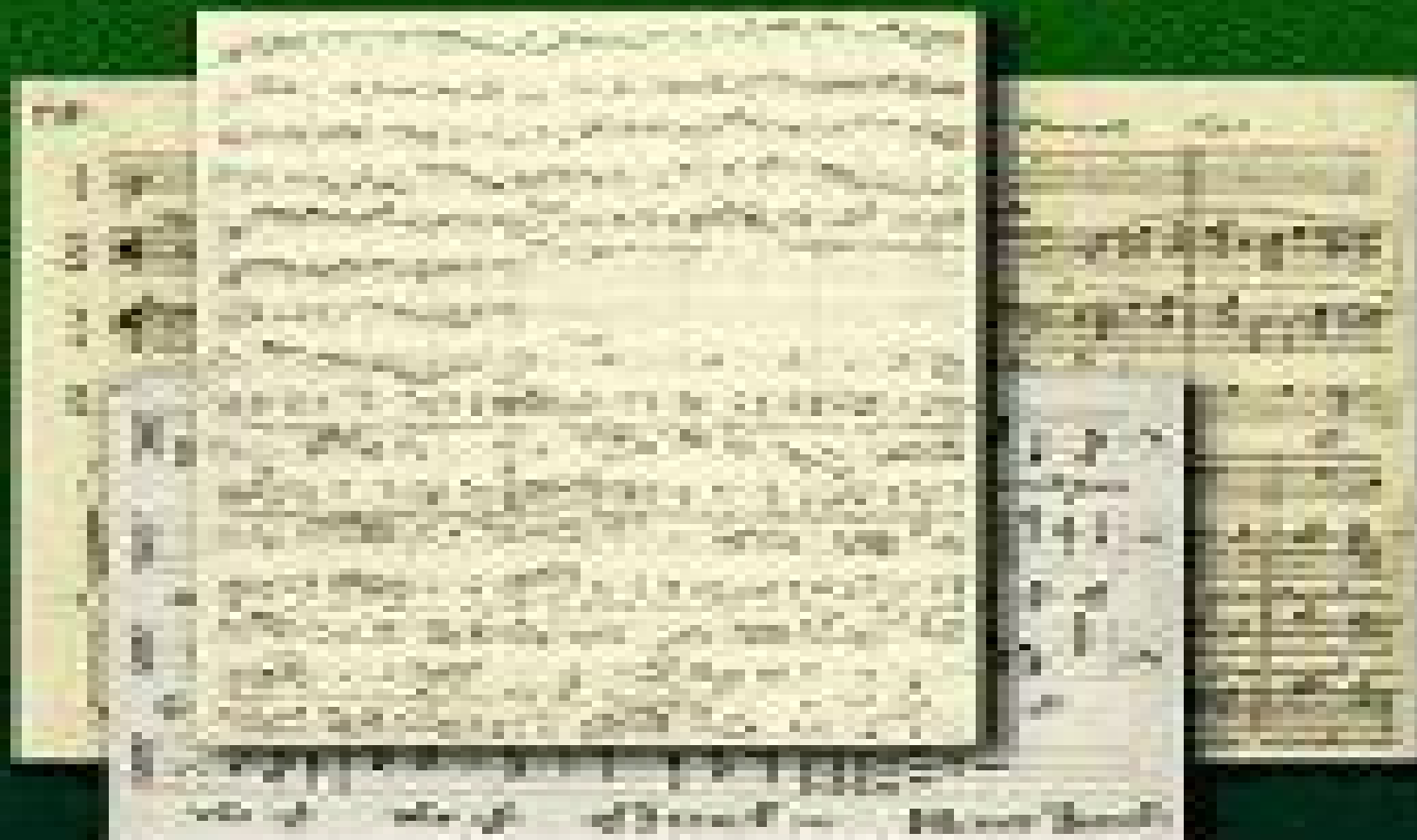


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Purcell Manuscripts The Principal Musical Sources

Emma Hornby, David Nicholas Maw



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Purcell Manuscripts Robert Shay, Robert Thompson, 2006-11-02 Few details are known about the life of Henry Purcell This book provides an in depth analysis of the most obvious documentary evidence of Purcell s career the music manuscripts of his own hand and those copied by his colleagues Robert Shay and Robert Thompson offer a richly illustrated study of Purcell s sources examining in detail the physical features of the manuscripts as well as their musical content Their survey sheds light on the chronology of composition and copying of Purcell s works and reassesses the place of extant autographs in his musical development Major sources are fully catalogued providing information about the context in which Purcell s music was collected and performed and his handwriting is more closely examined than ever before The book represents a significant reference tool for scholars applying a forensic approach that greatly enriches our knowledge of the composer and the music of his time

The Cambridge Companion to the Harpsichord Mark Kroll, 2019-01-03 Written by fourteen leading experts in the field this Companion covers almost every aspect of the harpsichord the history of the instrument tuning systems the role of the harpsichord in ensemble its use in the twentieth and twenty first centuries and includes separate chapters devoted to Domenico Scarlatti J S Bach and Handel Chapters featuring almost every national style are written by authors with close connections to the countries about which they are writing including England The Netherlands Germany the Austro Hungarian Empire France Italy Portugal and Spain as well as the less extensive harpsichord traditions of Russia the Nordic and Baltic countries and colonial Spanish and Portuguese America With musical examples illustrations a timeline of the harpsichord and an appendix of composers reliable editions and original sources this book is for all who love the harpsichord or want to learn more about it

Compositional Artifice in the Music of Henry Purcell Alan Howard, 2019-10-17 The first major study to propose an analytical approach to Purcell s music beginning from contemporary compositional aims and techniques

Interpreting Historical Keyboard Music Andrew Woolley, John Kitchen, 2016-05-23 Research in the field of keyboard studies especially when intimately connected with issues of performance is often concerned with the immediate working environments and practices of musicians of the past An important pedagogical tool the keyboard has served as the workbench of countless musicians over the centuries In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges In recent decades interest has turned towards a contextualized understanding of creative processes in music and keyboard studies appears well placed to contribute to the exploration of this wider concern The nineteen essays collected here encompass the range of research in the field bringing together contributions from performers organologists and music historians Questions relevant to issues of creative practice in various historical contexts and of interpretative issues faced today form a guiding thread Its scope is wide ranging with contributions covering the mid sixteenth to early twentieth century It is also inclusive encompassing the diverse range of approaches to the field of contemporary keyboard studies Collectively the essays form a survey of the ways

in which the study of keyboard performance can enrich our understanding of musical life in a given period *The Ashgate Research Companion to Henry Purcell* Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century *The Music Trade in Regional Britain, 1650-1800* Stephanie Carter, Simon D. I. Fleming, 2025-06-10 Explores the breadth diversity and significance of the commercial music trade and its communities across Britain during the late seventeenth and eighteenth centuries Adding to the existing scholarship on music publishers and instrument makers mostly based in London and the university cities the collection challenges this historiography by offering the first collective narrative for the commercial trade in musical goods and services including the printing publishing and sale of printed music the sale of manuscript music musical instruments and related wares and the tuning and general maintenance of musical instruments such as organs and pianos Contributions draw on evidence from across the country of the trade's activities networks and communities and recognize the significance of small cities market towns and regional hubs in cultural dissemination The Music Trade in Regional Britain therefore contributes to a growing body of work offering a nationwide account of musical culture It foregrounds a trade that was far more geographically dispersed economically significant and culturally broad than has previously been acknowledged CONTRIBUTORS Stephanie Carter Simon D I Fleming David Griffiths Nancy A Mace Martin Perkins Christopher Roberts Roz Southey Matthew Spring Robert Thompson *The Viola da Gamba Society Index of Manuscripts Containing Consort Music* Robert Thompson, 2017-11-30 Volume II of The Viola da Gamba Society Index of Manuscripts Containing Consort Music includes manuscripts associated with John Browne Clerk of the Parliaments Philip Falle prebendary at Durham Sir Gabriel Roberts John St Barbe of Broadlands the Withy family of Worcester and Oxford and an anonymous late seventeenth century scribe As well as a detailed inventory of every manuscript with anonymous works identified where possible the descriptions include information on date size binding paper rastra

watermarks collations scripts inscriptions and provenance together with bibliographical references Brief notes on the owners and copyists are provided Of particular importance is the inclusion of facsimiles of all hands

Essays on the History of English Music in Honour of John Caldwell Emma Hornby, David Nicholas Maw, 2010 The major themes of the essays in this collection reflect the work of the distinguished scholar John Caldwell professor of music at Oxford University and a composer in his own right There is a strong focus on early music with contributions considering the medieval carol sources for seventeenth and eighteenth century harpsichord music and the transmission of fifteenth century English music to the Continent but they range right up to the twentieth century with an examination of music in Oxford All are concerned in one way or another with themes which recur in Professor Caldwell's scholarship sources style performance and historiography

Pub desc **The Sonatas of Henry Purcell** Alon Schab, 2018 This pathbreaking study reveals Purcell's extensive use of symmetry and reversal in his much loved trio sonatas and shows how these hidden structural processes make his music multilayered and appealing

Interpreting Historical Keyboard Music Dr Andrew Woolley, Dr John Kitchen, 2013-12-28 Research in the field of keyboard studies especially when intimately connected with issues of performance is often concerned with the immediate working environments and practices of musicians of the past An important pedagogical tool the keyboard has served as the workbench of countless musicians over the centuries In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges In recent decades interest has turned towards a contextualized understanding of creative processes in music and keyboard studies appears well placed to contribute to the exploration of this wider concern The nineteen essays collected here encompass the range of research in the field bringing together contributions from performers organologists and music historians Questions relevant to issues of creative practice in various historical contexts and of interpretative issues faced today form a guiding thread Its scope is wide ranging with contributions covering the mid sixteenth to early twentieth century It is also inclusive encompassing the diverse range of approaches to the field of contemporary keyboard studies Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period

Musical Creativity in Restoration England Rebecca Herissone, 2013-10-10 Musical Creativity in Restoration England is the first comprehensive investigation of approaches to creating music in late seventeenth century England Understanding creativity during this period is particularly challenging because many of our basic assumptions about composition such as concepts of originality inspiration and genius were not yet fully developed In adopting a new methodology that takes into account the historical contexts in which sources were produced Rebecca Herissone challenges current assumptions about compositional processes and offers new interpretations of the relationships between notation performance improvisation and musical memory She uncovers a creative culture that was predominantly communal and reveals several distinct approaches to composition determined not by individuals but by the practical function of the music Herissone's new and original

interpretations pose a fundamental challenge to our preconceptions about what it meant to be a composer in the seventeenth century and raise broader questions about the interpretation of early modern notation **'To fill, forbear, or adorne'**

Rebecca Herissone, 2017-07-05 This is the first study to provide a systematic and thorough investigation of continuo realization styles appropriate to Restoration sacred music an area of performance practice that has never previously been properly assessed Rebecca Herissone undertakes detailed analysis of a group of organ books closely associated with the major Restoration composers Purcell Blow and Humfrey and the London institutions where they spent their professional lives By investigating the relationship between the organ books two stave arrangements and full scores of the same pieces Herissone demonstrates that the books are subtle sources of information to the accompanist not just short or skeleton scores Using this evidence she formulates a model for continuo realization of this repertory based on the doubling of vocal parts an approach that differs significantly from that adopted by most modern editors and which throws into question much of the accepted continuo practice in modern performance of this repertory **Music, Dance, and Drama in Early Modern**

English Schools Amanda Eubanks Winkler, 2020-06-04 The first book to systematically analyze the role the performing arts played in English schools after the Reformation **Henry Purcell's Dido and Aeneas** Ellen T. Harris, 2018 Purcell's Dido

and Aeneas stands as the greatest operatic achievement of seventeenth century England and yet despite its global renown it remains cloaked in mystery The date and place of its first performance cannot be fixed with precision and the absolute accuracy of the surviving scores which date from almost 100 years after the work was written cannot be assumed In this thirtieth anniversary new edition of her book Ellen Harris closely examines the many theories that have been proposed for the opera's origin and chronology considering the opera both as political allegory and as a positive exemplar for young women Her study explores the work's historical position in the Restoration theater revealing its roots in seventeenth century English theatrical and musical traditions and carefully evaluates the surviving sources for the various readings they offer of line designations in the text who sings what the vocal ranges of the soloists the use of dance and chorus and overall layout It goes on to provide substantive analysis of Purcell's musical declamation and use of ground bass In tracing the performance history of Dido and Aeneas Harris presents an in depth examination of the adaptations made by the Academy of Ancient Music at the end of the eighteenth century based on the surviving manuscripts She then follows the growing interest in the creation of an authentic version in the nineteenth and early twentieth centuries through published editions and performance reviews and considers the opera as an important factor in the so called English Musical Renaissance To a significant degree the continuing fascination with Purcell's Dido and Aeneas rests on its apparent mutability and Harris shows this has been inherent in the opera effectively from its origin **Incidental Music, Part 3** John Eccles, 2023 John Eccles's active theatrical career spanned a period of about sixteen years though he continued to compose occasionally for the theater after his semi retirement in 1707 During his career he wrote incidental music for more than seventy plays writing songs that fit perfectly

within their dramatic contexts and that offered carefully tailored vehicles for his singers talents while remaining highly accessible in tone This edition includes music composed by Eccles for plays beginning with the letters R W along with secular songs and catches by Eccles that were not associated with plays These plays were fundamentally collaborative ventures and multiple composers often supplied the music thus this edition includes all the known songs and instrumental items for each play Plot summaries of the plays are given along with relevant dialogue cues and the songs are given in the order in which they appear in the drama when known Life After Death Peter Holman,2010 It is often thought that the viola da gamba dropped out of British musical life in the 1690s The author demonstrates that the instrument continued to be used through the 18th and 19th centuries up to the beginning of the early music revival in the 1890s **The Oxford Handbook of Shakespeare and Music** Christopher R. Wilson,Mervyn Cooke,2022 Engages with musical practice in a wide range of countries Offers a cutting edge resource for Shakespeare scholars and musicians alike Sheds light on a crucial and fascinating aspect of Shakespeare studies Book jacket Music Sketches Friedemann Sallis,2015-01-29 The term music sketch relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication These documents can often provide crucial insights into authorship biography editorial practice and musical analysis This introduction provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers working documents Presenting examples of the compositional process over a 400 year period it includes a selection of detailed case studies on how sketches were created and the techniques that were used such as transcription and the sorting of loose leaves Numerous illustrations of manuscripts and autographs many of which have never been published before show how these vital documents can be used to better understand compositional processes **Thomas Tallis and His Music in Victorian England** Suzanne Cole,2008 A survey of the huge importance of Thomas Tallis the Father of Church Music on Victorian musical life In Victorian England Tallis was ever present in performances of his music in accounts of his biography and through his representation in physical monuments Known in the nineteenth century as the Father of English Church Music Tallis occupies a central position in the history of the music of the Anglican Church This book examines in detail the reception of two works that lie at the stylistic extremes of his output *Spem in alium* revived in the 1830s though generally not greatly admired and the Responses which were very popular A close study of the performances manuscripts and editions of these works casts light on the intersections between the antiquarian liturgical and aesthetic goals of nineteenth century editors and musicians By tracing Tallis s reception in nineteenth century England the author charts the hold Tallis had on the Victorians and the ways in which Anglican and English identity was defined and challenged Dr SUE COLE is a research associate at the Faculty of Music University of Melbourne *King Arthur in Music* Richard W. Barber,2002 Between these two extremes the main body of the book deals largely with opera from Wagner s *Tristan and Parsifal* to Harrison Birtwistle s *Sir Gawain and the Green Knight*

Some works have never been performed such as Hubert Parry's *Guenever* and Rutland Boughton's *Arthurian cycle* while others have only recently been staged or revived such as Isaac Albeniz's *Merlin* and Ernest Chausson's *Le roi Artus* both striking post Wagnerian works in very different styles *Merlin* for instance beginning with a passage based on Gregorian chant The range of music is wider than one might at first suspect BOOK JACKET

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