

## English Songs Renaissance To Baroque The Vocal Library High Voice Vocal Collection

*Surveying the women painters, engravers and sculptors working in 16th and 17th century Italy, this text examines their artistic practices and achievements.*

*This book introduces the remarkably rich and varied repertoire of early vocal music, focusing primarily on the 17th and early 18th centuries, within a historical context and explores the techniques the modern singer will need to perform and enjoy the repertoire. Long remembered chiefly for its modernist exhibitions on the South Bank in London, the 1951 Festival of Britain also showcased British artistic creativity in all its forms. In Tonic to the Nation, Nathaniel G. Lew tells the story of the English classical music and opera composed and revived for the Festival, and explores how these long-overlooked components of the Festival helped define English music in the post-war period. Drawing on a wealth of archival material, Lew looks closely at the work of the newly chartered Arts Council of Great Britain, for whom the Festival of Britain provided the first chance to assert its authority over British culture. The Arts Council devised many musical programs for the Festival, including commissions of new concert works, a vast London Season of almost 200 concerts highlighting seven centuries of English musical creativity, and several schemes to commission and perform new operas. These projects were not merely directed at bringing audiences to hear new and old national music, but to share broader goals of framing the national repertory, negotiating between the conflicting demands of conservative and progressive tastes, and using music to forge new national definitions in a changed post-war world.*

*MUSIC in the BAROQUE ERA FROM Monteverdi TO Bach By MANFRED R BUKOFZER PROFESSOR OF MUSIC, THE UNIVERSITY OF CALIFORNIA. New York NORTON tf COMPANY INO COPYRIGHT, 1947, BY W. W. NORTON COMPANY, INC. NEW YORK, N. Y. IN THE tmitED STATES OB AMERICA FOR THE PUBLISHERS BY THE VAIL-BALLOXJ PRESS MCE IVEO R. Y CMF 1869 1943 . A. I ion. eer o CONTENTS PREFACE xiii Chapter One RENAISSANCE versus BAROQUE MUSIC i Disintegration of Stylistic Unity i Stylistic Comparison between Renaissance and Baroque Music 9 The Phases of Baroque Music 16 Chapter Two EARLY BAROQUE IN ITALY 20 The Beginnings of the Concertato Style Gabriel 20 The Monody Peri and Caccini 25 Transformation of the Madrigal Monteverdi 33 The Influence of the Dance on Vocal Music 38 Emancipation of Instrumental Music Frcscobaldi 43 The Rise of the Opera Monteverdi 55 Tradition and Progress in Sacred Music 64 Chapter Three EARLY AND MIDDLE BAROQUE IN THE NORTHERN COUNTRIES 71 The Netherlands School and Its English Background 71 English Antecedents the Abstract Instrumental Style 72 The Netherlands Sweelinck 74 Germany and Austria in the 17th Century 78 Chorale and Devotional Song 79 Chorale Motet and Chorale Concertato Schein 83 The Dramatic Concertato Schiitz 88 Continue Lied, Opera, and Oratorio 97 Instrumental Music Scheldt, Froberger, and Biber 104 Chapter Four ITALIAN MUSIC OF THE MIDDLE BAROQUE 118 The Bel-Canto Style 118 The Chamber Cantata Luigi Rossi and Carissimi 120 vii viii Contents The Oratorio Carissimi and Stradella 123 The Venetian Opera School 128 Instrumental Music the Bologna School 136 Chapter Five FRENCH MUSIC UNDER THE ABSOLUTISM 141 The Ballet de Cour 141 French Reactions to Italian Opera 147 Comedie-Ballet andTragedie Lyrique Lully 151 Cantata, Oratorio, and Church Music 161 Lute Miniatures and Keyboard Music Gaultier and Chambon niires 164 Music in the Iberian Peninsula, New Spain, and Colonial America 174 Chapter Six ENGLISH MUSIC DURING THE COM MONWEALTH AND RESTORATION 180 The Masque and the English Opera Lawes and Blow 180 Consort Music Jenkins and Simpson 190 Anglican Church Music Porter, Humfrcy, and Blow 198 Henry Purcell, the Restoration Genius 203 Chapter Seven LATE BAROQUE LUXURIANT COUN TERPOINT AND CONCERTO STYLE 219 The Culmination of Late Baroque Music in Italy 219 The Rise of Tonality 219 Concerto Grosso and Solo Concerto 222 Ensemble Sonata and Solo Sonata 232 Opera Seria and Opera B Cantata and Sacred Music 239 Late Baroque and Rococo Style in France 247 Ensemble and Clavecin Music 247 Opera and Cantata in France 253 Chapter Eight FUSION OF NATIONAL STYLES BACH 260 The State of Instrumental Music in Germany before Bach 260 The State of Protestant Church Music before Bach 268 Bach The Early Period 270 Bach the Organist Weimar 275 Bach the Mentor C5then 282 Contents ix Bach the Cantor Leipzig 291 Bach, the Past Master 300 Chapter Nine COORDINATION OF NATIONAL STYLES HANDEL 306 The State of Secular Vocal Music in Germany before Handel 306 Handel German Apprentice Period 314 Italian Journeyman Period 318 English Master Period Operas Oratorios Instrumental Music 3 2 4 Bach and Handel, a Comparison 345 Chapter Ten FORM IN BAROQUE MUSIC 35 Formal Principles and Formal Schemes 350 Style and Form 362 Audible Form and Inaudible Order 365 Chapter Eleven MUSICAL THOUGHT OF THE BAROQUE ERA 37 Code of Performance Composer and*

Performer 371 Theory and Practice of Composition 382 Musical Speculation 39 Chapter Twelve  
SOCIOLOGY OF BAROQUE MUSIC 394 Courtly Musical Institutions of State and Church Private  
Patronage 394 Civic Musical Institutions Collective Patronage 401 Social and Economic  
Aspects of Music and Musicians 404 APPENDICES List of Abbreviations 4 5 Checklist of  
Baroque Books on Music 4 X 7 Bibliography 433 List of Editions 4 i List of Musical  
Examples 47 1 INDEX 475 ILLUSTRATIONS Facing page PLATE i. Claudio Monteverdi 80 PLATE 2.  
Schutz among his Choristers 81 PLATE 3. Carissimis The Deluge 112 PLATE 4...  
Standard Vocal Literature – Soprano (Songbook with Audio)

**The Pelican History of Music**

26 Italian Songs and Arias

**The Wedding Collection**

**The English Mannerist Poets and the Visual Arts**

**The Cambridge Companion to Singing**

**Politics, Religion and the Song of Songs in Seventeenth-Century England**

**English Songs Renaissance to Baroque Hal Leonard Corporation**

*"Spring focuses on the lute in Britain, but also includes two chapters devoted to continental developments: one on the transition from medieval to renaissance, the other on renaissance to baroque, and the lute in Britain is never treated in isolation. Six chapters cover all aspects of the lute's history and its music in England from 1285 to well into the eighteenth century, whilst other chapters cover the instrument's early history, the lute in consort, lute song accompaniment, the theorbo, and the lute in Scotland."--Jacket.*

*(Vocal Collection). An all-in-one volume wedding resource for singers, with 50 songs in several styles: classical/traditional, Broadway, standards (in new, singer-flattering arrangements), pop/rock classics, and contemporary Christian. With this collection, any singer will be able to find songs to please any bride.*

*(Vocal Collection). The G. Schirmer Opera Anthology series revolutionized opera aria study after its release in 1991. There are so many wonderful soprano arias that a second volume was warranted. The music is predominantly for lyric soprano. As in the original volumes, these are new, clean editions, with historical and plot information about each of the 32 arias included.*

*The Songs and Sonets: Part 2: Texts, Commentary, Notes, and Glosses*

*A Systematic Bibliography of Primary and Secondary Sources*

*An Index of Songs in Collections and Source Book for Teachers of Singing*

**G. Schirmer Opera Anthology**

**European Music, 1520-1640**

**15 Easy Folksong Arrangements (Songbook)**

**Late Renaissance and Baroque music, by A. Harman and A. Milner**

*Features 50 compositions from early Middle Ages to mid-18th century, including a Gregorian hymn, English lute piece, operatic arias, instrumental and vocal motets; works by Vivaldi, Telemann, Scarlatti, and others. Features commentary.*

*To find out more information about Rowman & Littlefield titles please visit us at [www.rowmanlittlefield.com](http://www.rowmanlittlefield.com).*

*(Vocal Collection). This series is an excellent resource for the college singer or the advanced high school singer. Each volume has 30 selections: 10 songs in English, 4 songs in French, 6 songs in German, 4 songs in Italian, 2 songs in Spanish, 2 carefully chosen beginning opera arias, 1 oratorio aria and 1 Gilbert & Sullivan operetta aria. There is a different song for each voice type, with songs in appropriate keys. Includes composer biographies and historical notes for each song, as well as song text translations. This ebook edition also includes piano accompaniments and diction lessons for the songs in French, German, Italian and Spanish.*

*"An elegant anthology. The specialist will not miss the quiet sophistication with which the music has been selected and prepared. Some of it is printed here for the first time, and much of it has been edited anew." "Notes" This treasury of 47 vocal works edited by Noah Greenberg, founder and former director of the New York Pro Musica Antiqua will delight all lovers of medieval and Renaissance music. Containing a wealth of both religious and secular music from the 12th to the 17th centuries, the collection covers a broad range of moods, from the hearty "Blow Thy Horn Thou Jolly Hunter" by William Cornysh to the reflective and elegiac "Cease Mine Eyes" by Thomas Morley. Of the religious works, nine were written for church services, including "Sanctus" by Henry IV and "Angus Dei" from a beautiful four-part mass by Thomas Tallis. Other religious songs in the collection come from England's rich tradition of popular religious lyric poetry, and include William Byrd's "Susanna Farye," the anonymously written "Deo Gracias Anglia" (The Agincourt Carol), and Thomas Ravenscroft's "O Lord, Turne Now Away Thy Face" and "Remember O Thou Man." Approximately half of the songs are secular, some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as Henry VIII who himself is represented in this collection with two charming songs, "With Owt Dyscorde" and "O My Hart." Among the notable composers of Tudor and Elizabethan England represented here are Orlando Gibbons, John Dowland, and Thomas Weelkes. "*

*A Guide to Print Music, Software, Instructional Media, and Web Sites for Musicians*

**SAB Collection**

**English Renaissance Rhetoric and Poetics**

**Music in the Baroque Era - From Monteverdi to Bach**

**Song Sheets to Software**

**From Studio to Stage**

**The Christmas Caroling Songbook**

**The Historical Dictionary of Baroque Music covers the history of this period through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on the most important traditions, famous pieces, persons, places, technical terms, and institutions of Baroque music. This book is a vital reference tool for students and teachers of music history, students and teachers of the Western tradition, and above all for lovers of Baroque music.**

**Examines Elizabethan and Jacobean children's drama from a musicological perspective. The evidence presented gives children's companies a new historical significance, showing them as integral to the London theatrical world.**

**(Piano/Vocal/Guitar Artist Songbook). Their 30 biggest hits, including: Another One Bites The Dust \* Bohemian Rhapsody \* Crazy Little Thing Called Love \* Under Pressure \* We Are The Champions \* We Will Rock You \* You're My Best Friend \* and more.**

**This book explores the use of the Biblical text of the Song of Songs in seventeenth-century England. It charts**

***the period's fascination with the idea of the mystical marriage, and shows how this image was implicated in the conflicts and political struggles of the time. It investigates the appeal of the Song of Songs to women authors and popular writers, and helps to explain some of the extraordinary developments in seventeenth-century English culture.***

**Medium High Voice**

**Tonic to the Nation: Making English Music in the Festival of Britain**

**Arias for Soprano**

**Historical Dictionary of Baroque Music**

**Historical Anthology of Music: Oriental, medieval and Renaissance music**

**English music**

**A Guide for Singers, Teachers, Librarians and the Music Trade of Songs Currently Available**

The third edition of Song Sheets to Software: A Guide to Print Music, Software, Instructional Media, and Web Sites for Musicians includes completely revised and updated listings of music software, instructional media, and web sites of use to all musicians, whether hobbyist or professional. New to the third edition is a CD-ROM with sections including Live Links, an expanded and easily searchable Tech Talk, and sample print music scores. Also new to the third edition are sections on digital sheet music and video game music, as well as an updated bibliography.

An authoritative survey of music and its context in the Renaissance.

In this study, L.E. Semler begins with a comprehensive, historical definition of Mannerism in visual arts from which he derives four key terms that constitute the nucleus of the aesthetic: technical precision, elegance, grazia, and the difficulta:facilita formula. These principles - interwoven with one another and with maniera - are derived from visual arts but are specifically designed to be transferable to any medium. The rest of the book situates the English poets in relation to the visual arts - including painting, limning, gold- and silversmithery, architecture, and garden design - and discusses their verse in relation to the key Mannerist principles.

The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are presented here as a companion volume to her best-selling text, The Functional Unity of the Singing Voice. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal instructor's collection, as well as a valuable resource for the individual singer.

High Voice Introduction by Joan Frey Boytim

Baritone

The Lute in Britain

Late Renaissance and Baroque Music

Queen - Deluxe Anthology (Songbook)

So You Want to Sing Early Music

(Vocal Collection). Contents: Handel: V'adoro pupille (Giulio Cesare) Mozart: Porgi, amor (Le Nozze di Figaro) \* Dove sono (Le Nozze Figaro) \* Deh vieni, non tardar (Le Nozze di Figaro) \* Bester Jungling (Der Schauspieldirektor) \* Batti, batti, bel Masetto (Don Giovanni) \* Vedrai carino (Don Giovanni) \* Ach, ich fuhl's (Die Zauberflote) Beethoven: O war' ich schon mit dir vereint (Fidelio) C.M. von Weber: Kommt ein schlanker Bursch gegangen (Der Freischutz) Verdi: Caro nome (Rigoletto) \* Saper vorreste (Un Ballo in Maschera) \* Sul fil d'un soffio etesio (Falstaff) Gounod: The Jewel Song (Faust) \* Ah! Je veux vivre (Romeo et Juliette) Bizet: Je dis que rien ne m 'epouvante (Carmen) Offenbach: Elle a fui, la tourterelle! (Les Contes d'Hoffmann) Massenet: Adieu, notre petite table (Manon) Leoncavallo: Ballatella (I Pagliacci) Puccini: Mi chiamano Mimi (La Boheme) \* Donde lieta (La Boheme) \* Quando men vo (La Boheme) \* Un bel di (Madama Butterfly) \* O mio babbino caro (Gianni Schicchi) \* Signore, ascolta (Turandot) \* Tu che di gel sei cinta (Turandot) Menotti: The Black Swan (The Medium) \* Monica's Waltz (The Medium) Moore: Willow Song (The Ballad of Baby Doe) \* The Silver Aria (The Ballad of Baby Doe) Mechem: Fair Robin, I love (Tartuffe).

(Vocal Collection). This series of 5 volumes is an introduction to art song in English, French, German, Italian and Spanish. Each volume has a different song list, and includes 30 selections in appropriate keys. Beyond art song, each collection includes two carefully chosen opera arias, an oratorio aria, and an operetta aria by Gilbert & Sullivan. Ranging from medieval music to Madonna and beyond, this is the only book to cover in detail so many aspects of the voice. The volume is divided into four broad areas. Popular Traditions begins with an overview of singing traditions in world music and continues with aspects of rock, rap and jazz. The Voice in the Theatre includes both opera singing from the beginnings to the present day and twentieth-century stage and screen entertainers. Choral Music and Song features a history of the art song, essential hints on singing in a larger choir, the English cathedral tradition and a history of the choral movement in the United States. The final substantial section on performance practices ranges from the voice in the Middle Ages and the interpretation of early singing treatises to contemporary vocal techniques, ensemble singing, the teaching of singing, children s choirs, and a comprehensive exposition of vocal acoustics.

(Vocal Collection). An excellent collection of 34 songs, especially useful in teaching students. This collection is a good alternative or companion to the standard Baroque Italian songs and arias. Now with recorded accompaniments by pianist Laura Ward. The audio is accessed online using the unique code inside each book and can be streamed or downloaded. The audio files include PLAYBACK+, a multi-functional audio player that allows you to slow down audio without changing pitch, set loop points, change keys, and pan left or right.

A Treasury of Early Music

Repertoire for the Voice

English Songs of the Renaissance, Baroque, and Classic Eras

British Solo Song

An English Medieval and Renaissance Song Book

Arias for Soprano, Volume 2

## The Age of Milton

*(Choral Collection). Everyone loves to sing Christmas carols! So make it simple with this easy-to-use collection containing 50 well-known carols arranged for SAB voices. Ideal for holiday sing-alongs, community or family get-togethers, or house-to-house singing. Includes: Angels We Have Heard on High \* Deck the Hall \* The First Noel \* Hark! the Herald Angels Sing \* Jolly Old St. Nicholas \* Joy to the World \* O Come, All Ye Faithful \* Silent Night \* The Twelve Days of Christmas \* Up on the Housetop \* We Wish You a Merry Christmas \* What Child Is This? \* and more.*

*This comprehensive bibliography lists some 500 source texts published in the British Isles or abroad from 1479 to 1660 and more than 2,000 works of secondary literature from 1900 to the present.*

*This authoritative, new edition of the world's most loved songs and arias draws on original manuscripts, historical first editions and recent research by prominent musicologists to meet a high standard of accuracy and authenticity. Includes fascinating background information about the arias and their composers as well as a singable rhymed translation, a readable prose translation and a literal translation of each single Italian word.*

*This volume brings together, for the first time in a critical edition, the complete works of the English composer Walter Porter (ca. 1587/ca. 1595–1659). One of a small number of English composers from the first half of the seventeenth century who embraced "progressive" Italianate methods of composition, Porter is further worthy of mention in histories of music for two reasons: he was the composer of the last book of English madrigals, and he claimed to have been the pupil of Claudio Monteverdi. His works survive primarily in two printed collections: Madrigales and Ayres (1632) and Mottets of Two Voyces (1657). Six of the 1657 Mottets also appear in York Minster Library, MS M. 5/1–3(S). One strophic song and three catches may also be attributed to Walter Porter and are included in an appendix.*

*Masterworks of the Middle Ages, the Renaissance and the Baroque Era*

*Backgrounds to Seventeenth-century Literature*

*High Voice*

*Standard Vocal Literature - An Introduction to Repertoire (Songbook)*

*Baroque Music for Mandolin*

*The Variorum Edition of the Poetry of John Donne, Volume 4. 2*

*Collected Works*

**A collection of 17th and 18th century music transcribed for solo mandolin with selections from Couperin, Handel, Baltzer, Biber, Reusner, Marais, Gallot, Rameau, Weiss, Torelli, Telemann, Pachelbel and Vivaldi; 25 in all. All pieces are in standard notation and TAB. A companion CD for listening is included for ten of the songs.**

**This volume, the ninth in the series of The Variorum Edition of the Poetry of John Donne, presents newly edited critical texts of 25 love lyrics. Based on an exhaustive study of the manuscripts and printed editions in which these poems have appeared, Volume 4.2 details the genealogical history of each poem, accompanied by a thorough prose discussion, as well as a General Textual Introduction of the Songs and Sonets collectively. The volume also presents a comprehensive digest of the commentary on these Songs and Sonets from Donne's time through 1999. Arranged chronologically within sections, the material for each poem is organized under various headings that complement the volume's companions, Volume 4.1 and Volume 4.3.**

**(Vocal Collection). This collection is designed for those students, of any age beyond early teens, in the early stages of voice study, although the arrangements are so satisfying that more advanced singers will also enjoy them. The ranges are modest, and songs have been chosen for both genders. The new arrangements are lovely, fresh and interesting, but keep the simple vocal line in the forefront. The piano accompaniments were deliberately designed for an intermediate level player. The audio includes beautiful performances of each song by professional singers to be used as a learning tool, and a piano accompaniment track for practice. Joan Boytim, the leading American expert on teaching the young voice, has added a preface about how to use these songs in the studio. Highlights: Barbara Allen \* I Gave My Love a Cherry \* Johnny Has Gone for a Soldier \* Shenandoah \* The Streets of Laredo \* The Water Is Wide.**

**Part Songs and Sacred Music for One to Six Voices**

**An Introduction to Repertoire**

**From Renaissance to Baroque**

**Italian Women Artists**

**Literature for Voice**

**English Songs**

**Journal of Renaissance and Baroque Music**